

# ROBOTECH™

## ART 2

New Illustrations  
& Original Art from  
The Robotech  
Universe



Edited by Kay Reynolds

STARBLAZE  
EDITIONS/

# ROBOTECH

## ART 2





# ROBOTECH ART 2

Edited by  
Kay Reynolds

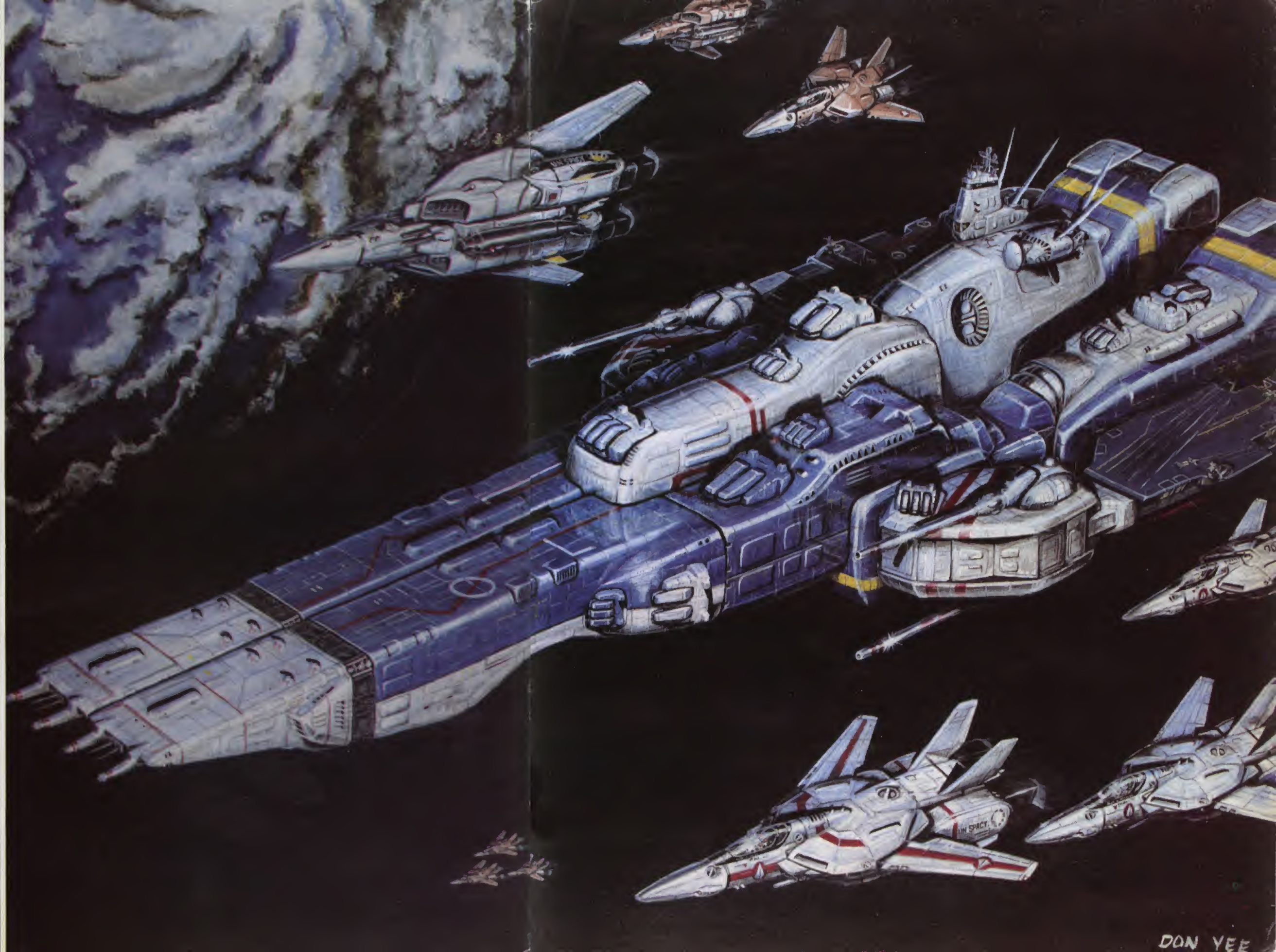
Designed by Jamie Backus Raynor  
Robotech Roots by  
Frederik L. Schodt

Featuring New Robotech  
Illustrations by:

|                 |                 |
|-----------------|-----------------|
| David A. Cherry | Colleen Doran   |
| Trina Robbins   | Lela Dowling    |
| Jane Fancher    | Phil Foglio     |
| Lee Moyer       | Dave Garcia     |
| Michael Leeke   | Edward Luena    |
| Doug Rice       | Tim Sale        |
| Chris Tsuda     | Colleen Winters |
| Don Yee         | Julie Szczesny  |
| Bob Pinaha      | Vyc Carolino    |
| Joe Chacon      |                 |

From the animated series  
ROBOTECH  
A Harmony Gold, U.S.A., Inc.  
Production  
in association with Tatsunoko  
Productions Company, Ltd.  
Story Editor—Carl Macek  
Executive Producer—  
Ahmed Agrama

The Donning Company/Publishers  
Norfolk/Virginia Beach • 1987





**Robotech Art 2** is one of many art books published by The Donning Company/Publishers. **Robotech Art 1** by Kay Reynolds and Ardith Carlton and **Robotech Art 3: The Sentinels™** by Carl Macek are also available. For a complete listing of our titles, please write to the address below.

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# Introduction

You know, when publishers put a book out on the market they hope it's going to sell. They hold their breath a little, cross their fingers and pray to whatever beings they believe in that the book makes a profit. Publishing is a gamble—real live gambling, not the stuff you see in Atlantic City, Vegas, or the Hare Krishna Bingo Emporium. It's the kind of gambling where you hope everybody keeps their roof over their head especially since you know all these people and you really hate to let them down. These people are not strangers (strange, maybe, but not strangers). It takes real teamwork to get a book out to the stores.

If a book doesn't sell and the publishers lose that roll of the dice, they end up with a lot of colorful—and expensive—insulation for their warehouse. It helps keep the place cool in the summer, warm in the winter, and gives the warehouse personnel something to read—but it doesn't necessarily pay the utilities.

When I first approached Stan Hainer of The Donning Company/Publishers with the idea of publishing an art book about giant transforming robots and the characters who operate them based on three different animated Japanese television series that were to be—pardon the pun—transformed into one syndicated American series, visions of expensive insulation must have danced through his head.

Fortunately, Stan Hainer and Bob Friedman of Donning are men of vision—as well as fairly decent gamblers, very much like Carl Macek and the folks at Harmony Gold U.S.A., Inc., because **Robotech** the television series did come successfully into being. And so did **Robotech Art 1: The Official Guide to the Robotech Universe**.

**Robotech** was a very different animated series and utilized a unique approach. It combined three different Asian television shows and under the creative direction of Carl Macek and Ahmed Agrama, went on to garner fans of all ages. Its unique approach was that Harmony Gold never “kiddified” the show: **Robotech** never talked down to its audience. Macek described the vision behind the series in his introduction to **Robotech Art 1**: “We learned that the audience for animation is not bracketed by age or nationality. The audience for animation is, by and large,

intelligent and inquisitive. And given programming which recognizes these factors, the audience is quite large and very faithful.”

I can testify to that myself since reading the mail that comes into the office from the readers of **Robotech Art 1**. My initial—and constant—reaction to all this mail is one of absolute delight. We appreciate your comments as well as the time it took to write us. For the most part we received very positive comments on **Robotech Art 1**. There only seemed to be one persistent negative complaint and that was that we didn't have any new art.

It seems you not only wanted to see the original drawings and animation cels, you wanted artists to create new illustrations based on the **Robotech** characters and universe. Stan and I began to wonder—why not? We contacted artists we had worked with on other projects and asked them if they would be interested in creating art based on the **Robotech** world. Folks like Phil Foglio, Colleen Doran, Jane Fancher, Tim Sale, Colleen Winters, David Cherry, and Bob Pinaha answered with a resounding “Yes!” Positive feedback. We contacted other folks we thought might be interested—Lela Dowling, Trina Robbins, Lee Moyer, Doug Rice, and Dave Garcia—and they said they wanted in as well. When news of the project spread, other artists began to get in touch with us, and folks like Michael Leeke, Julie Sczesny, Don Yee, Edward Luena, and Chris Tsuda joined in. Interesting stories followed all the art.

Trina Robbins, who created the fashion pages for Lynn Minmei, Musica, Lancer and Sera, seemed particularly pleased to be asked to come up with something of her own. Trina creates paper dolls for several titles, but this was one of the first opportunities she had to create her own fashion designs. Lela Dowling asked if she could publish animation cels as illustrations for the book, and we said “Sure!” Lela's illustrations came in looking as though they should have been part of the original film. Beautiful! Phil Foglio wanted to know if he could create a one-page comic story, and of course we agreed to that, wondering what approach Phil would take in respect to the unique difficulties of working with giant robots. Wait till you see! Dave Garcia's work came in very quietly—no muss, no fuss—and his portrait of the 15th



Squad from The Robotech Masters leaves the impression that he really knew those characters. I met Edward Luena at the 1986 San Diego Comic Convention—drawing the characters from The Macross Saga in Luena's own signature "teddy-bear" style, and thought to myself: "The **Robotech** fans have *got* to see this." Chris Tsuda, a die-hard fan of **Robotech** and Madonna, is a fine new talent who created several illustrations for the book. His work came to our attention through the efforts of one of his friends. Chris' amigo heard that **Robotech Art 2** was to be a collection of original art and sent me a copy of one of Chris' drawings with the opinion: "I thought Chris Tsuda might be good for the book." He was right. All the artists contributed their own enthusiasm to **Robotech Art 2**. Lee Moyer wanted to create a different style and use a different technique on every illustration he turned in. David Cherry sent in a wonderful portrait of Nova Satori. Then called a bit later to advise: "It's not good—not right. Please destroy your transparency. I'm sending another." It was hard to believe Cherry could improve on his own perfection, but who am I to argue with a master? The second painting came in and, as David said, the work was actually better. (Although the first one was terrific.)

Newcomer Don Yee's art came in at the last minute when he sent me a parcel of drawings, photographs and cartoons advising: "I read **Robotech Art 1** and liked it. I think you should publish a second book and if you do, I think I should be in it," and so, he is.

Certain **Robotech** characters have a lot of appeal. Jamie Backus Raynor has designed the layout of the book so that when there is more than one illustration of a character, you can compare and contrast the various interpretations. The Macross Saga characters were all very popular and we received many pictures of Rick Hunter, Lynn Minmei, and the Sterling family. Dana Sterling, Zor Prime, Musica, and Nova Satori were the heavy favorites from The Robotech Masters. However, we finally had to call a halt to portraits of Lancer when we reached the New Generation. **Robotech's** first cross-dressing rock'n'roll freedom fighter intrigued everyone, and nearly everyone wanted to draw him. Some artists, like Colleen Doran, seemed almost intent on building a complete portfolio of Lancer illustrations until we had to cry "no more!" Then, when Jane Fancher sent in her two proposed paintings, I found one more sketch. "I couldn't help myself" was Jane's only comment, so *Lancer by Fancher* became a part of the book. Jane's an accomplished musician herself as well

as a wonderful artist, and the sketch just seemed like a natural.

While all of the **Robotech** characters are fascinating, there's a close tie between music and art, and the musical characters were the most popular with the artists. From the mail, I would venture to guess these characters were heavy favorites with you fans as well.

And speaking of **Robotech** music . . .

When we told you about the albums available in Japan on the Macross (The Macross Saga), Southern Cross (The Robotech Masters), and Mospeada (The New Generation) series in **Robotech Art 1**, we were swamped with requests from fans who wanted to know how they could get their hands on those records. Fans also wanted to know if the music from Harmony Gold's **Robotech** was available. David Riddick has advised me that material is available from his company, Books Nippan. Books Nippan will produce the first American BGM (background music) from the **Robotech** television series. Contact David at: Books Nippan/U.S. Renditions, Inc., 1123 Dominguez Street, Unit K, Carson, California 90746—Attention: **Robotech BGM Project**. Tell them Kay says "Hi!"

Although our emphasis in this book is on new illustrations and interpretations of the **Robotech** universe, no **Robotech** art book would be complete without including something of what made it happen for all of us. We have found more original cels and sketches and you'll find them here.

We have also included a chapter titled *Robotech Roots* written by Frederik L. Schodt which we hope you'll enjoy. Fred wrote **Manga! Manga! The World of Japanese Comics** for Kodansha International. It is *the* definitive book on Japanese comics. Also for Kodansha, Fred has completed **Inside The Robot Kingdom**. Look for this book to be available in early 1988. *Robotech Roots* gives us the big picture of the art of robotics—fact and fiction. We hope you have as much fun with this as we did.

And that's what you should be doing now—having fun with the book instead of reading all this introductory stuff. I hope you skipped it and went right on into the heart of this volume—**Robotech**.

Welcome back, those of you who are returning to **Robotech**. And welcome to those of you who are joining us for the first time. We're glad you're here.

The odyssey continues.

—Kay Reynolds  
Norfolk, Virginia  
1987



# ROBOTECH

## ART 2

---

Lynn Minmei  
Colleen Doran







# T H E ROBOTECH *Gallery*



Luscious Minmei  
Chris Tsuda

**E**ver wish a story could go on and never stop? Sometimes it can. In this section, artists have created new visions from the **Robotech** universe. Some of the illustrations were created as if they had come straight from the drawing boards of **Robotech**'s original designers. Many are filtered through the artist's personal style. Some are touching, some are funny, some a little . . . different.

All are exciting.





The Sterlings:  
Dana, Max & Miriya  
Colleen Doran



MACROSS  
SAGA

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THE ROBOTECH GALLERY



Duty Calls  
Lela Dowling





**Micronians All!**  
Lee Moyer



I'm sick and tired of you people  
calling me an "airhead." I want  
some respect—RIGHT NOW!

Don Yee







Rick Hunter  
Don Yee

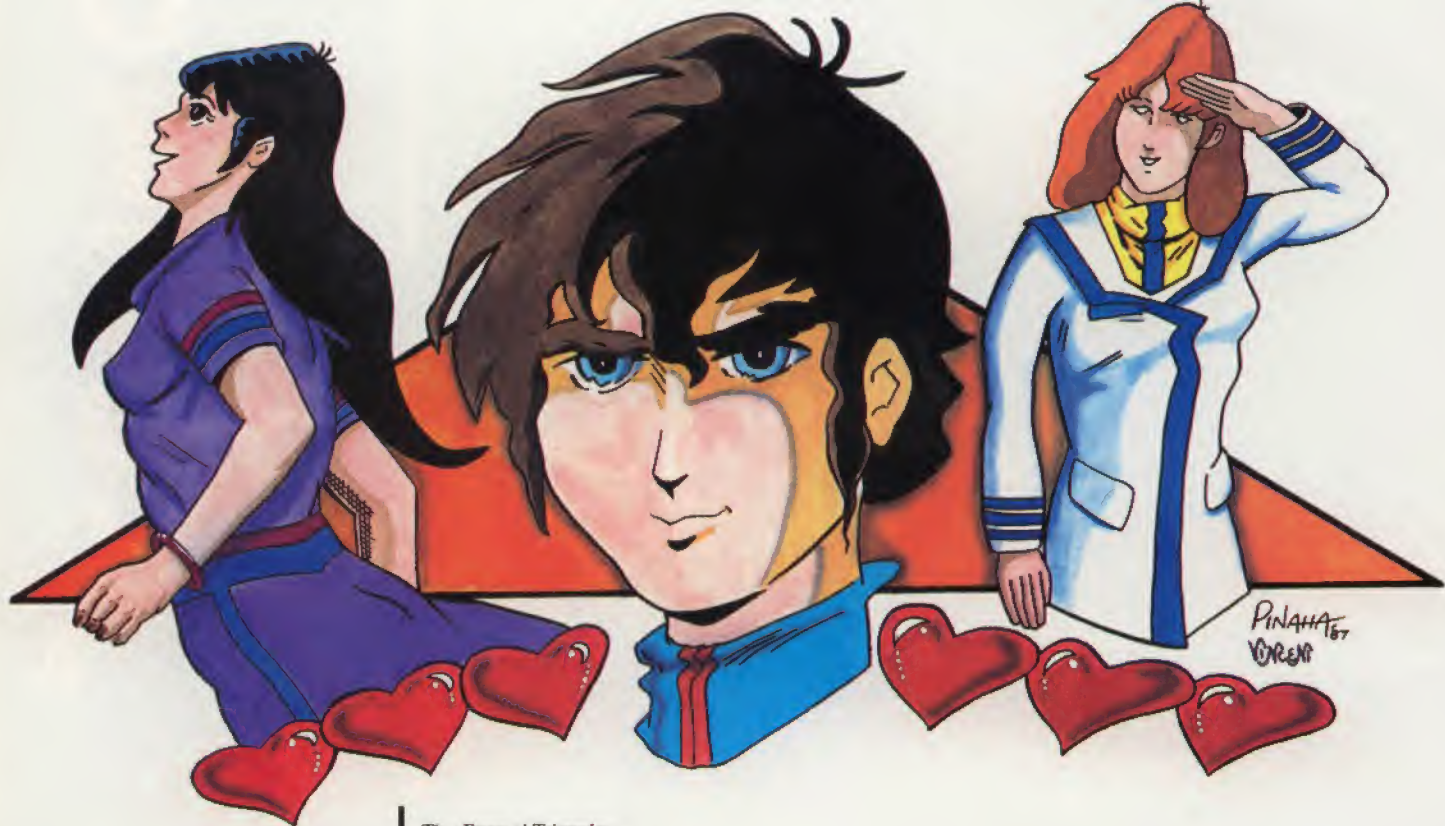


Safe Flight?!?  
Vyc Carolino

An Order to Go  
Lela Dowling

15 MACROSS  
SAGA

THE ROBOTECH GALLERY



The Eternal Triangle—  
Macross Style  
Bob Pinaha & Tom Vincent

Fashions by Trina!  
Trina Robbins

MACROSS  
SAGA

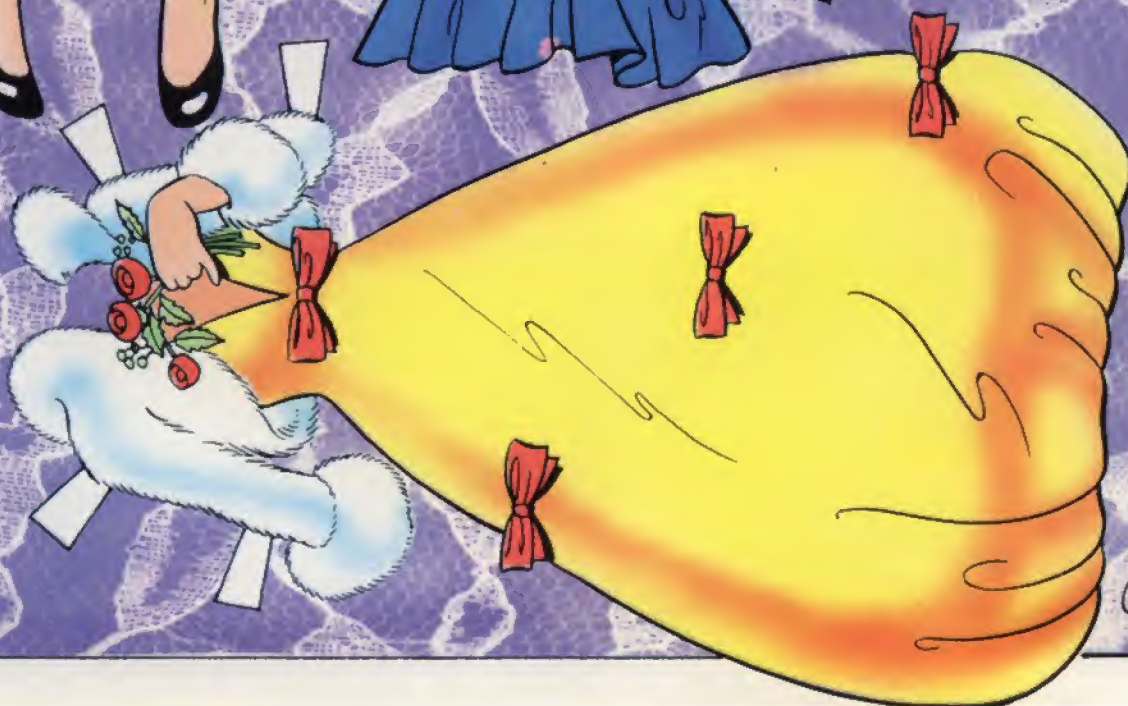
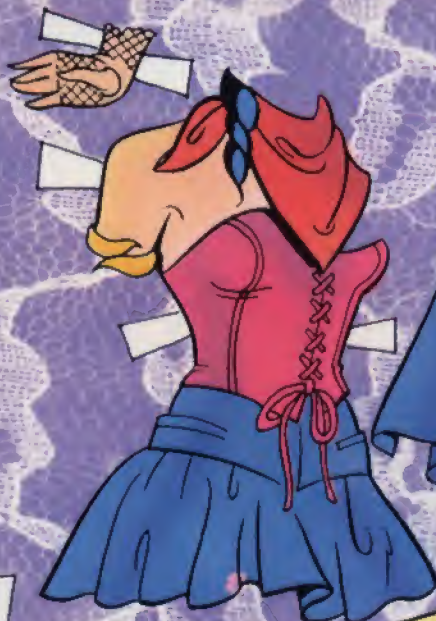
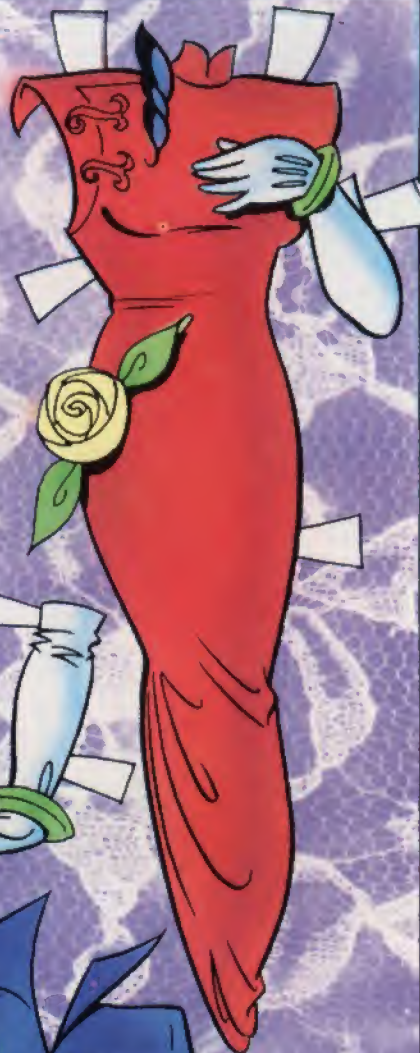
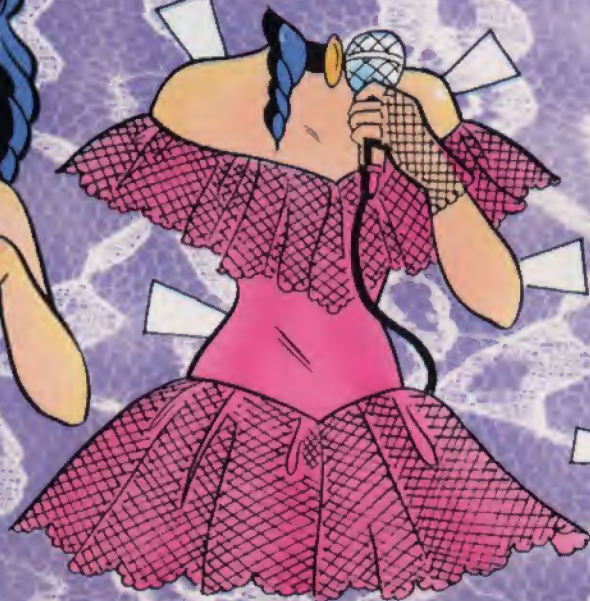
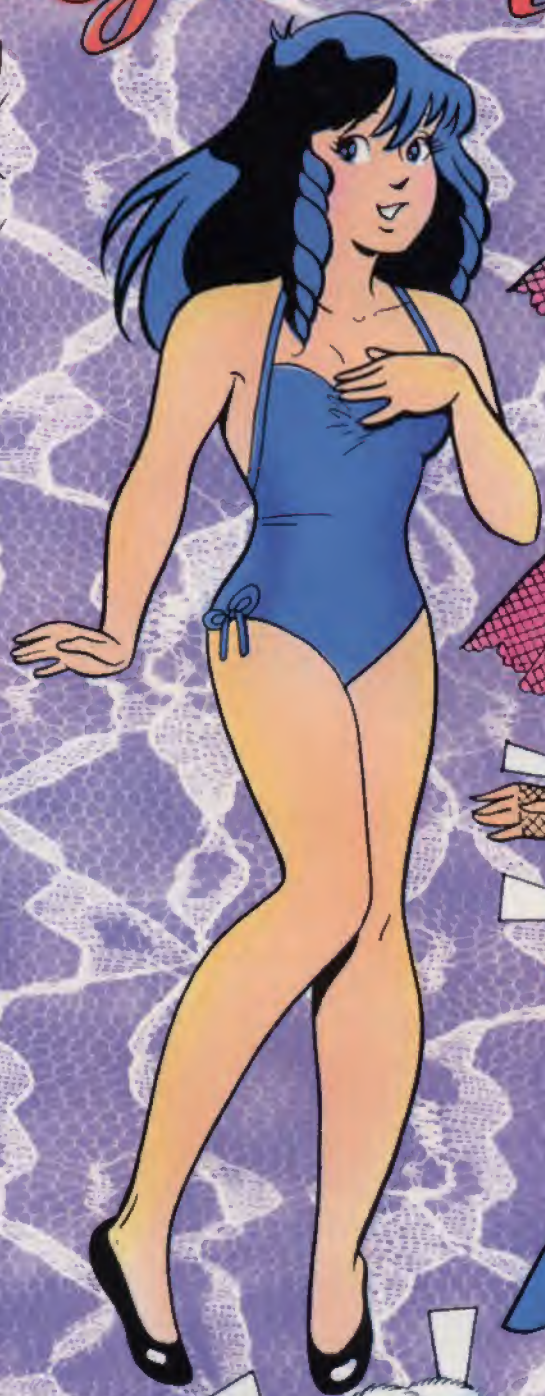
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THE ROBOTECH GALLERY



# Lynn Minmei

リンミンメイ



Lina Robbins





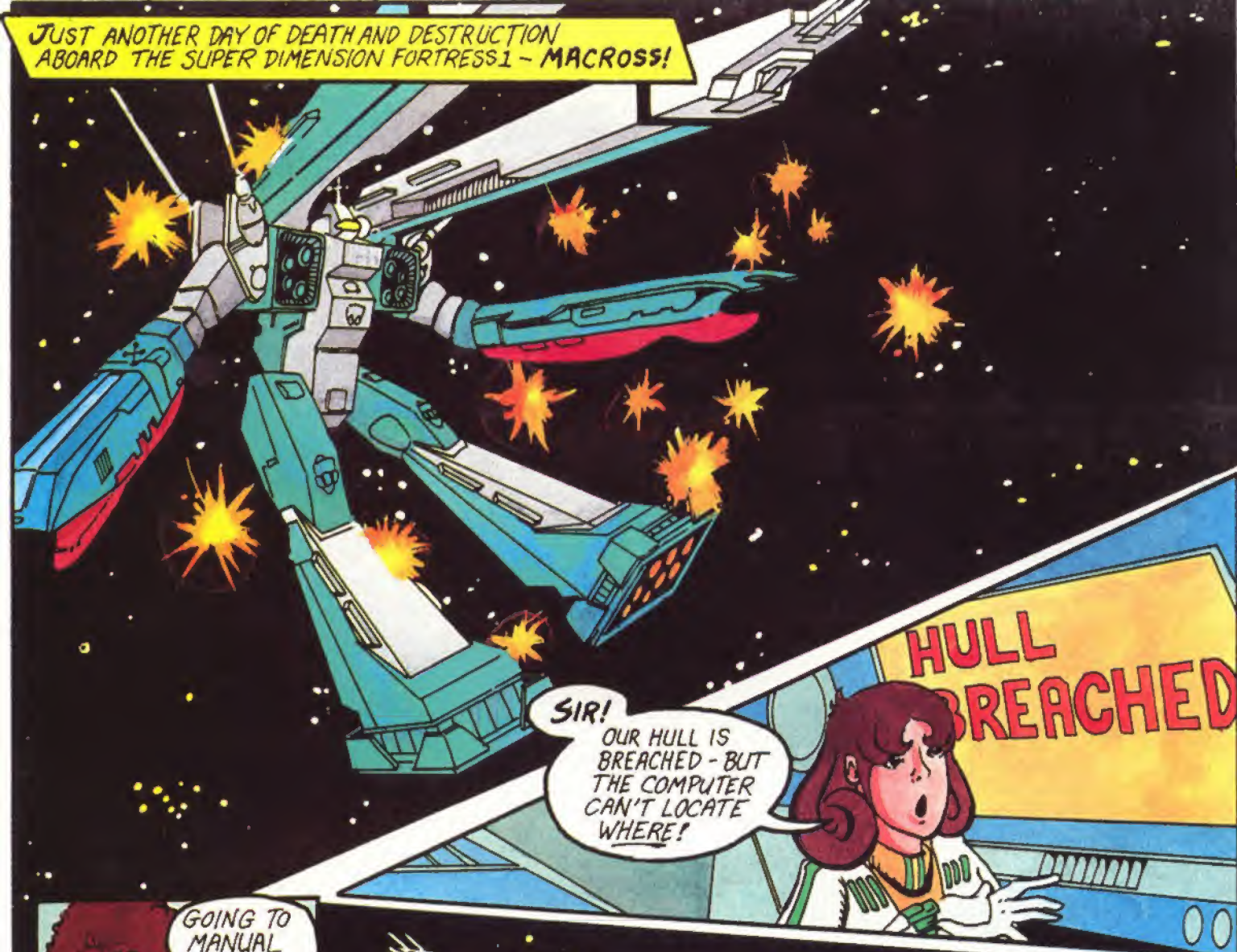




Minmei Moods—  
Well, Some of Them!  
Colleen Doran



JUST ANOTHER DAY OF DEATH AND DESTRUCTION  
ABOARD THE SUPER DIMENSION FORTRESS 1 - MACROSS!



SIR!  
OUR HULL IS  
BREACHED - BUT  
THE COMPUTER  
CAN'T LOCATE  
WHERE!

GOING TO  
MANUAL  
SCAN...

WAIT-  
THERE IT IS!

MY GOD!  
NO WONDER THE  
COMPUTER WAS  
CONFUSED...  
SEAL IT NOW!

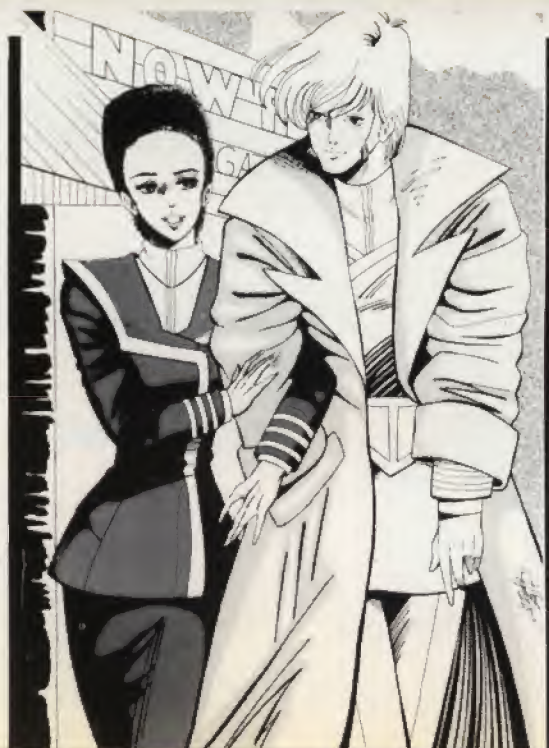
ZIP!

IT WASN'T A BREACH  
IN THE HULL -  
IT WAS A HULL  
IN OUR  
BREACHES!





Claudia's Ghost  
Lee Moyer



Claudia Grant & Roy Fokker  
Chris Tsuda

...oops...!  
Phil Foglio









Take Off!  
Colleen Doran



On the Way!  
Don Yee





ALVEN87





Tomorrow Belongs to Us!  
Chris Tsuda









And the Stars Shatter!  
Lee Moyer





Khyron, Zentraedi Warlord  
Colleen Doran

Azonia  
Lee Moyer





Commander Breetai  
Lee Moyer

Azonia, Zentraedi Warlord  
Colleen Doran











Breetai  
Joe Chacon & Vyc Carolino



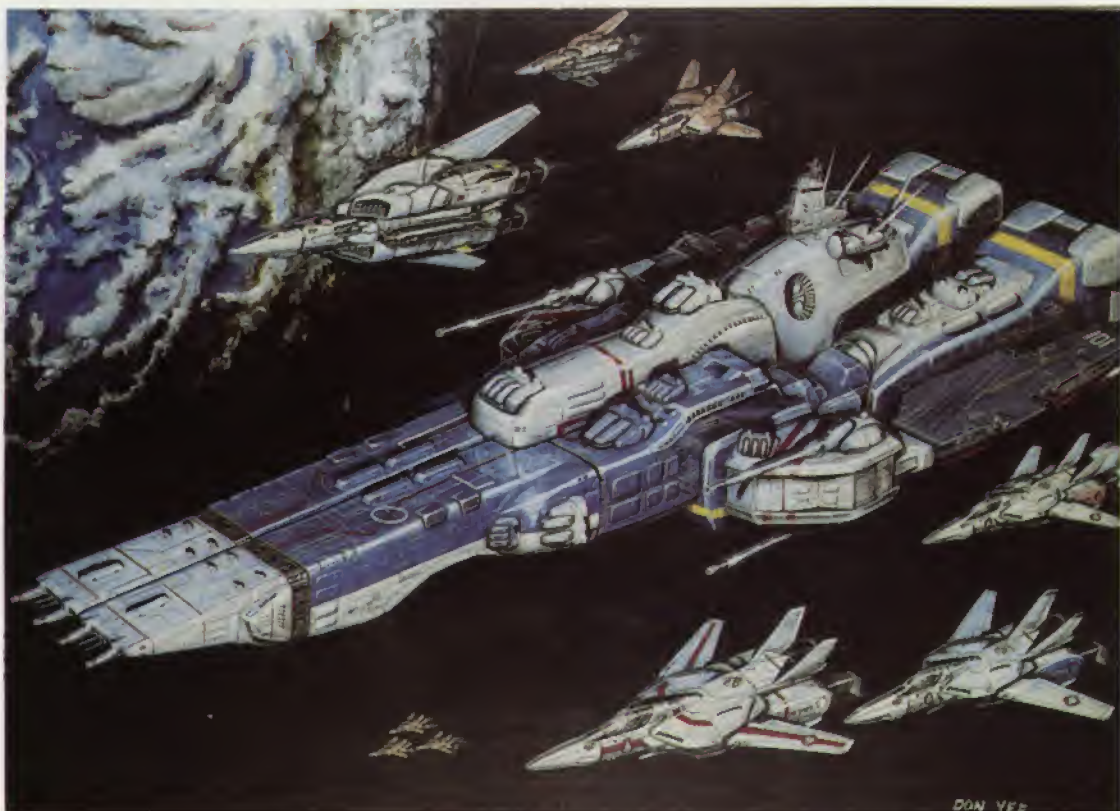


Gerwalk Landing  
Lee Moyer





Veritech  
Don Yee



SDF-1 & Fleet  
Don Yee









The 15th Squadron  
Dave Garcia





Marie Crystal, Sean Phillips,  
& Musica  
Colleen Doran



The Belles of the Southern Cross  
Chris Tsuda






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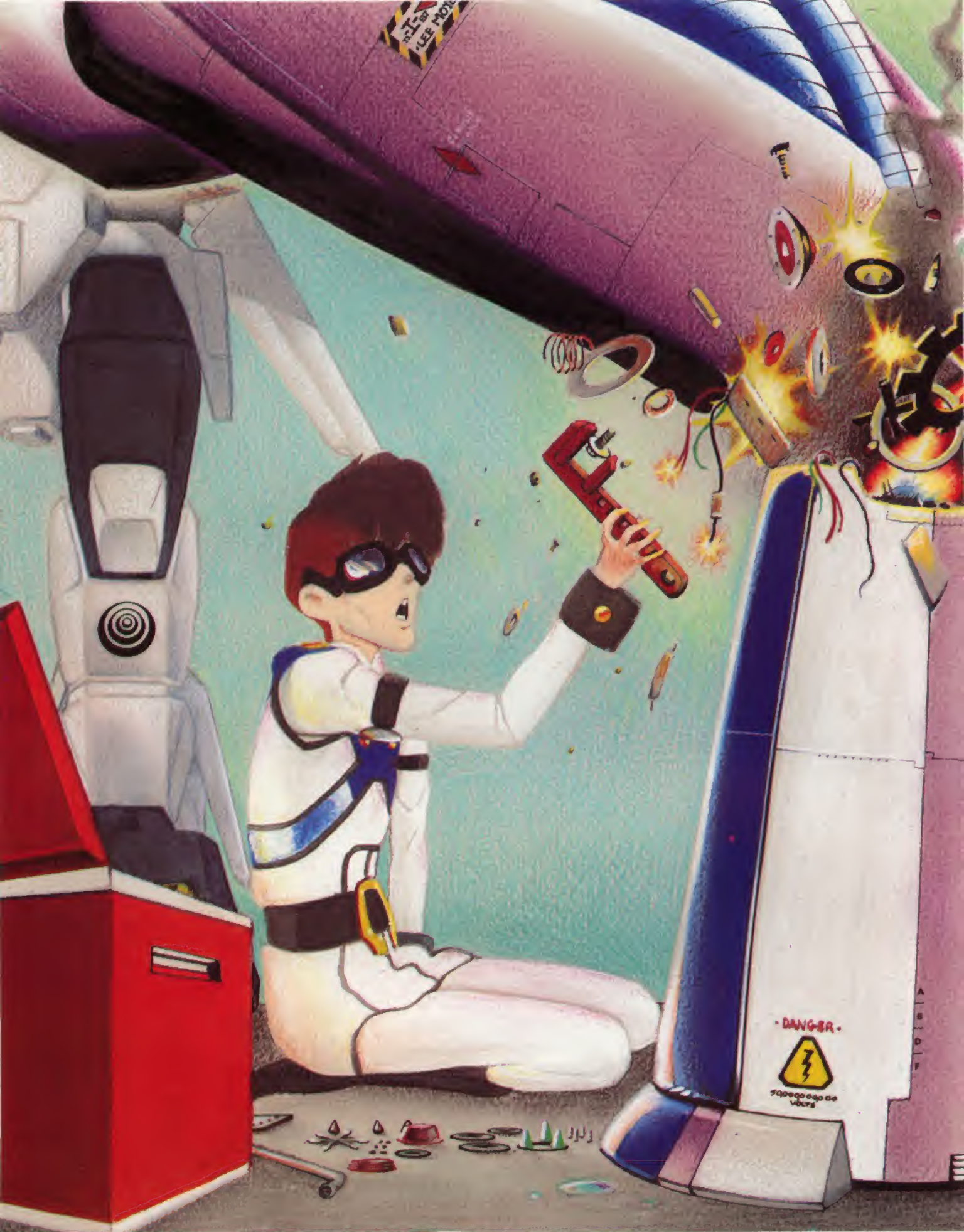
Lieutenant Dana Sterling  
Dave Garcia




---

Dana Dreams  
Colleen Doran









**Zor Prime**  
Colleen Doran



Hey, Grell—I hear these Minmel dolls squeal when you squeeze 'em! Let's find out.  
Don Yee

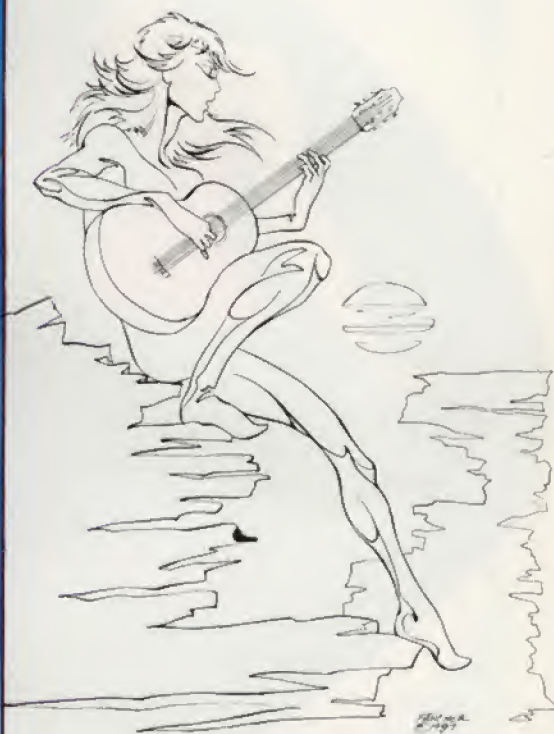








Musica, Allegra & Octavia—  
The Cosmic Choir  
Julie Szczesny



Lancer by Fancher  
Jane Fancher



# MUSICA

ミ  
ュ  
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カ



Trina Robbins





Duet for Two  
Colleen Doran









**Nova Satori**  
David A. Cherry

**The Lady Means Business**  
Colleen Doran



**Visor Down**  
Lee Moyer

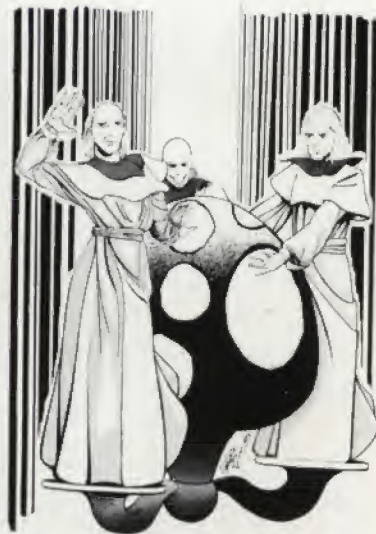








Zor Defiant!  
Dave Garcia



Robotech Masters  
Chris Tsuda





LEE MOORE '87





Robotech: Legends of Tomorrow  
Doug Rice

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THE NEW  
GENERATION

THE ROBOTECH GALLERY









Desert Flowers  
Colleen Doran



Lancer  
Chris Tsuda

Freedom Fighters Teddy Style  
Edward Luena









Sole Survivor  
Colleen Doran



Fashions by Trina!  
Trina Robbins



It Could Have Been  
Jane Fancher



Rook Bartley  
Colleen Doran

THE NEW  
GENERATION

54

THE ROBOTECH GALLERY



# SERA

シ  
ラ











The Yin & the Yang of It  
Colleen Doran



Blue Rain in My Soul  
Colleen Doran





**YELLOW  
DANCER**

イエロ・ダンサー

*Trika Robbins*





| **Lonely Soldier Boy**  
Colleen Doran



Yellow Dancer—  
in Concert!  
Colleen Doran



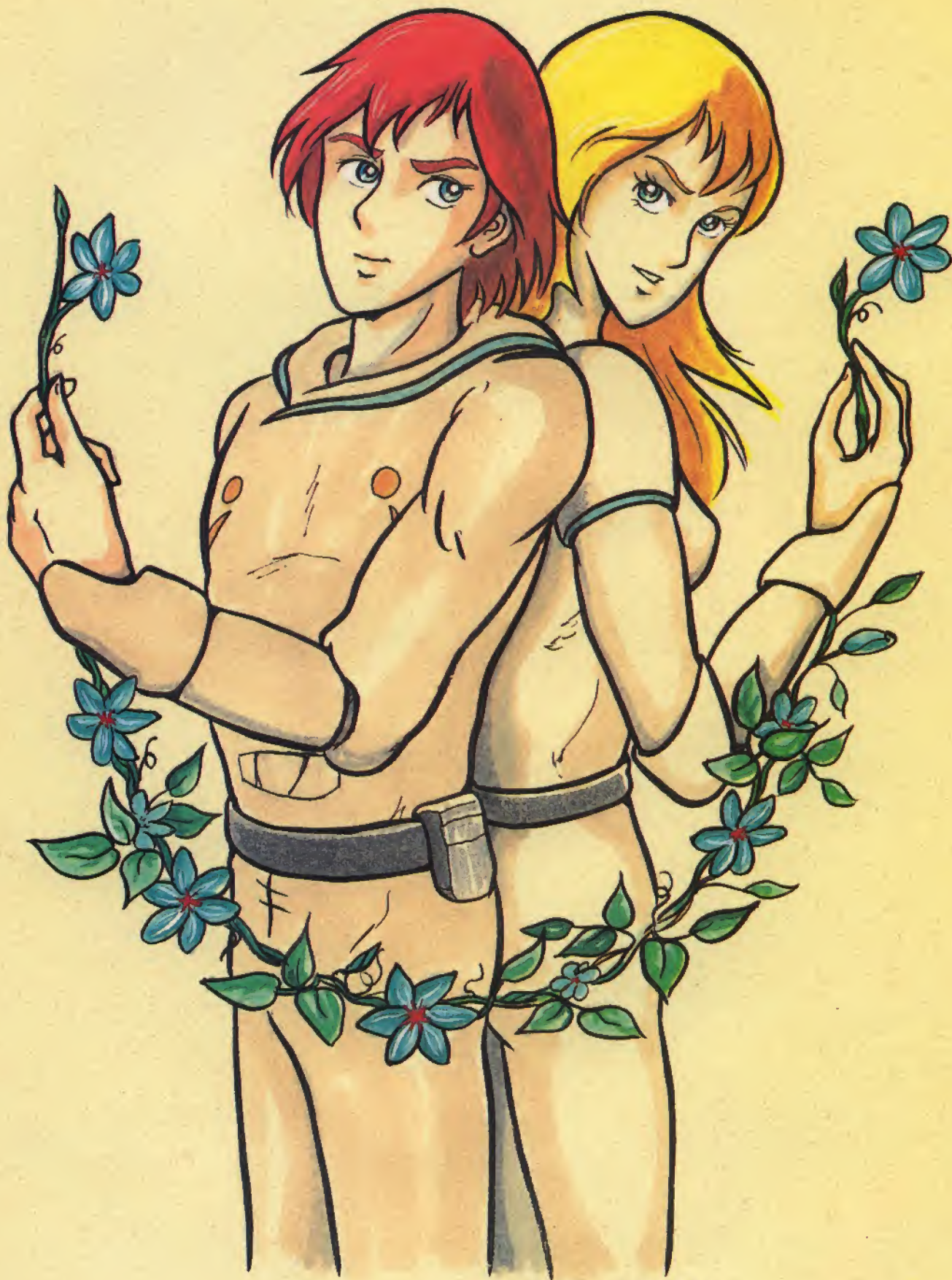
THE NEW  
GENERATION

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THE ROBOTECH GALLERY

Rand & Rook  
Colleen Winters





C. WINTERS '87









THE NEW  
GENERATION

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THE ROBOTECH GALLERY

Mecha in Action  
Don Yee





Message from Mars Base  
Don Yee





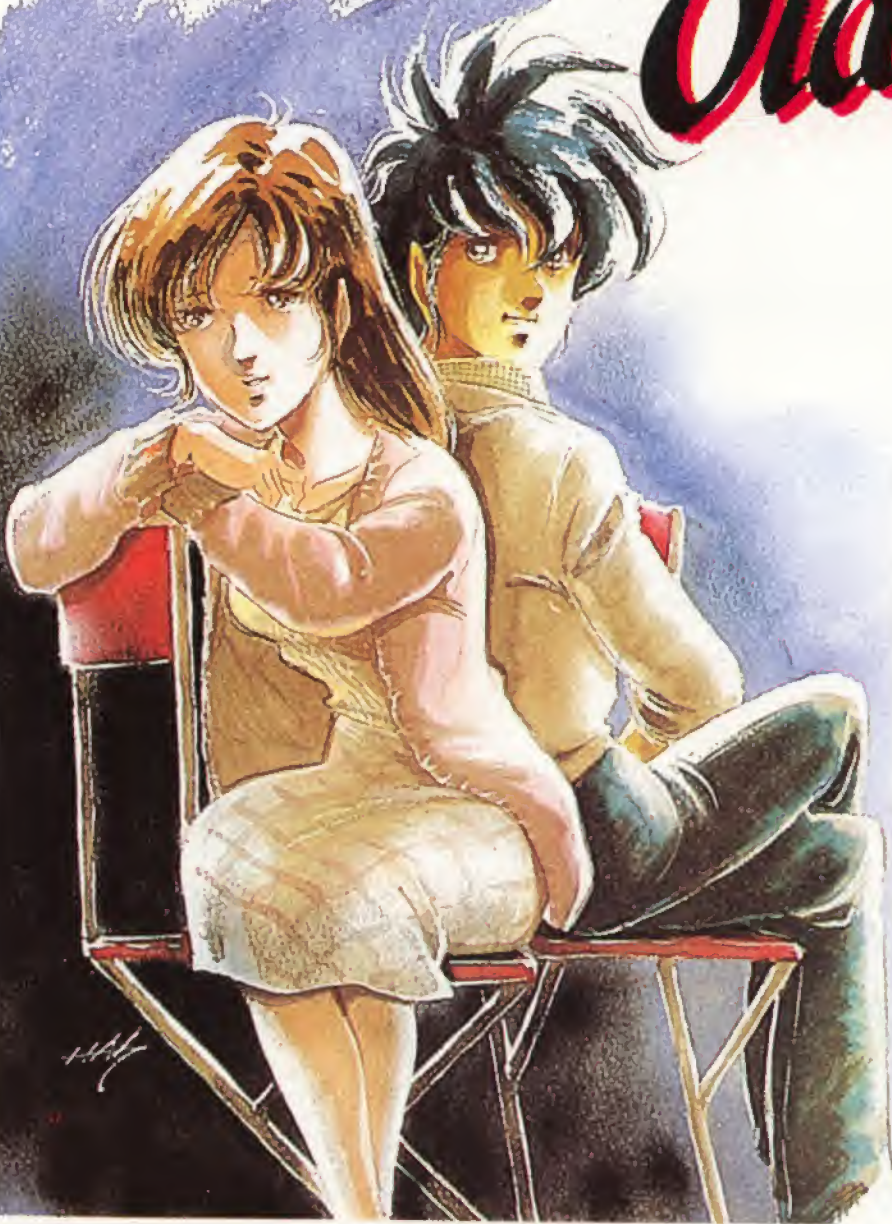
I WANT YOU

FOR THE SPACY



O L D

# FRIENDS *Old* PLACES



The average person never thinks of art as work, although it is. The time it takes to complete a series of drawings just to change a hand position is astounding. The time it takes to create the dramatic sequences of a series like **Robotech** is staggering. It took hours that turned into years and many, *many* people working together to put **Robotech** on the screen in Japan. It took almost an equal amount of time and effort to bring that material to its American audience.

No matter how you look at it, the effort that went into the design of The Macross Saga, The Robotech Masters and The New Generation episodes that make up the whole of **Robotech** translated into just plain hard work. Still, the end results are something spectacular, and these original animation cels, production art, and character sketches prove the point.

Rick Hunter & Lisa Hayes as illustrated by Haruhiko Mikimoto. Mikimoto, or HAL, as he signs his work, designed the characters for The Macross Saga that you see in **Robotech**.



Claudia, Lisa & Rick confer.



Roy Fokker

MACROSS  
SAGA

68





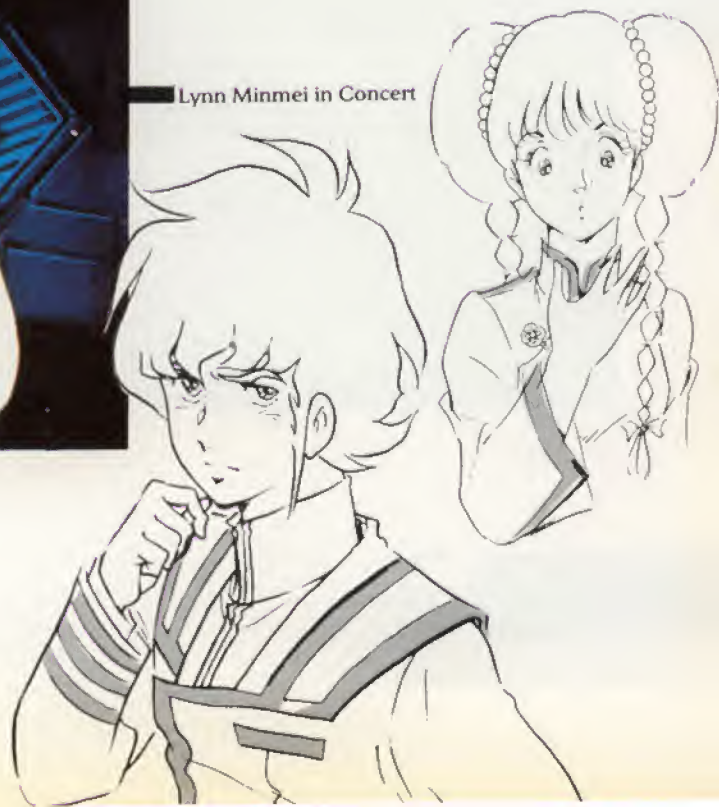
Rick & Minmei by Haruhiko Mikimoto



Rick Hunter



Lynn Minmei in Concert







Swinging in the Snow

MACROSS  
SAGA

70

OLD FRIENDS OLD PLACES





More Minmei by HAL

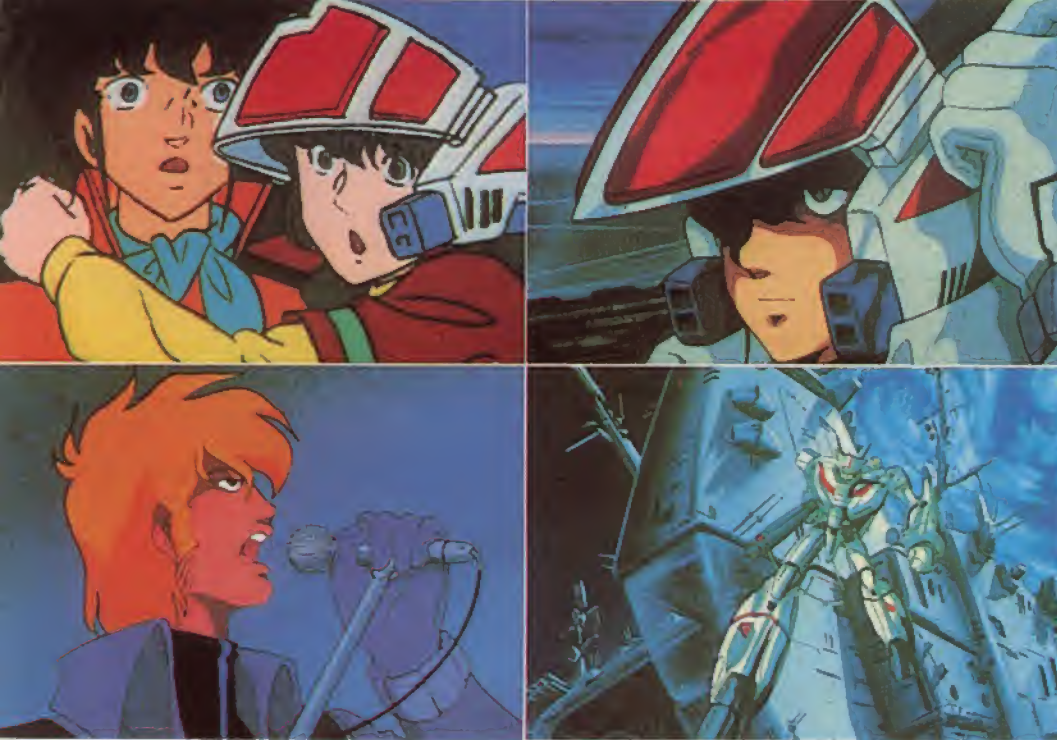




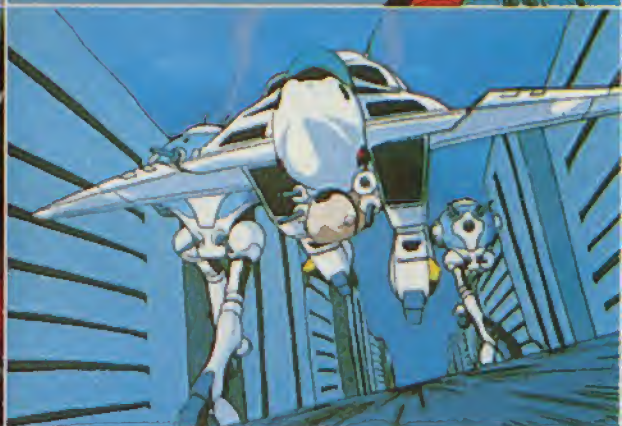
More from Macross















Rick gets serious.



Lynn Kyle's Movie Machismo



The Flying Fokker!



Pensive Lisa







Captain Henry Gloval



Would you buy a used Super Dimension Fortress from this man?





Azonia and Khyron confer . . .



. . .and confer!

MACROSS  
SAGA

78

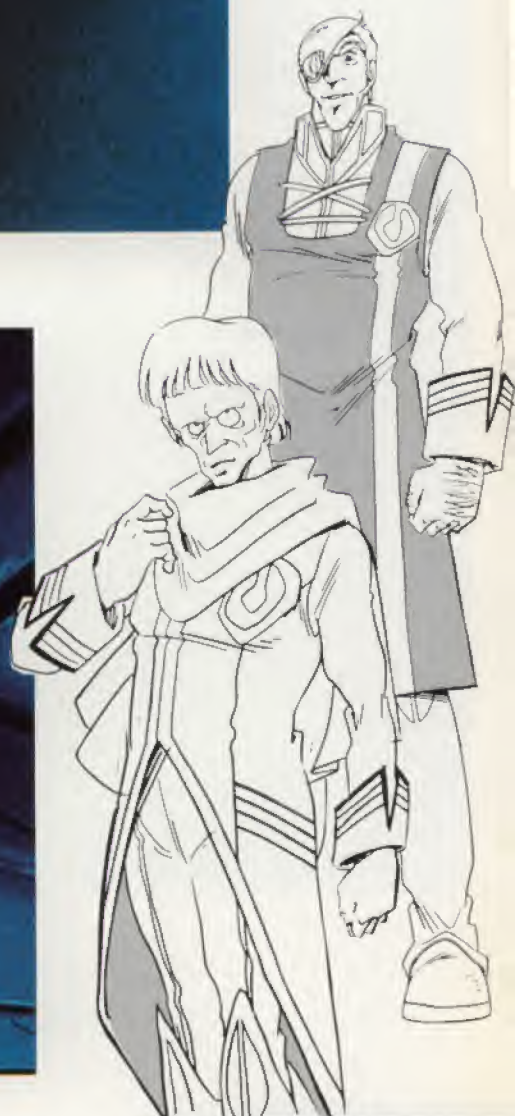




Good things come in big packages...



...and in small ones, too.



79

MACROSS  
SAGA

OLD FRIENDS OLD PLACES





Havoc in the streets.





■ The action continues.



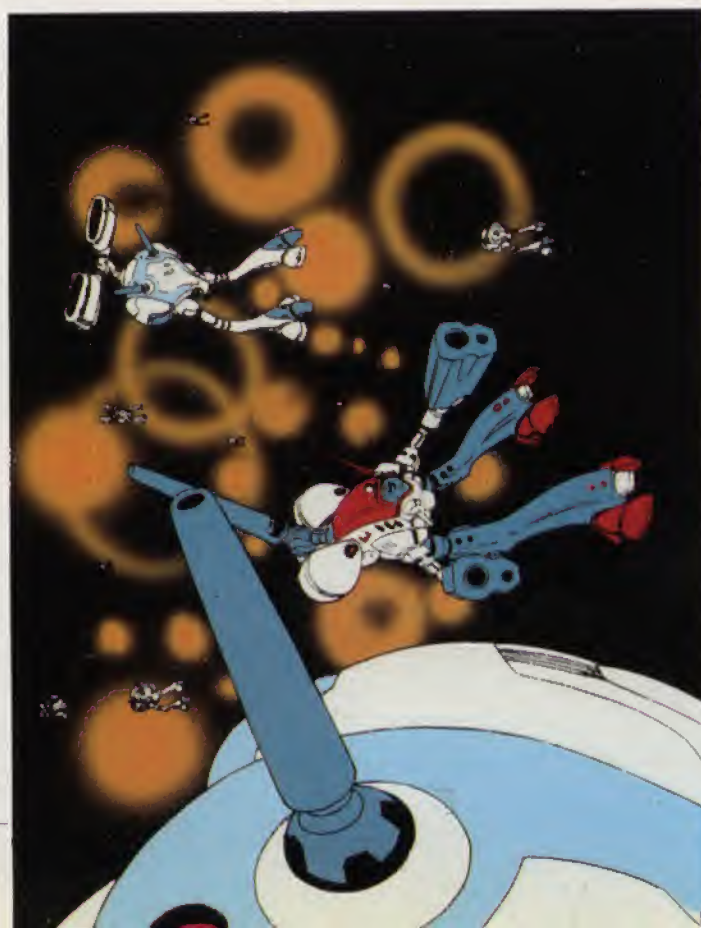




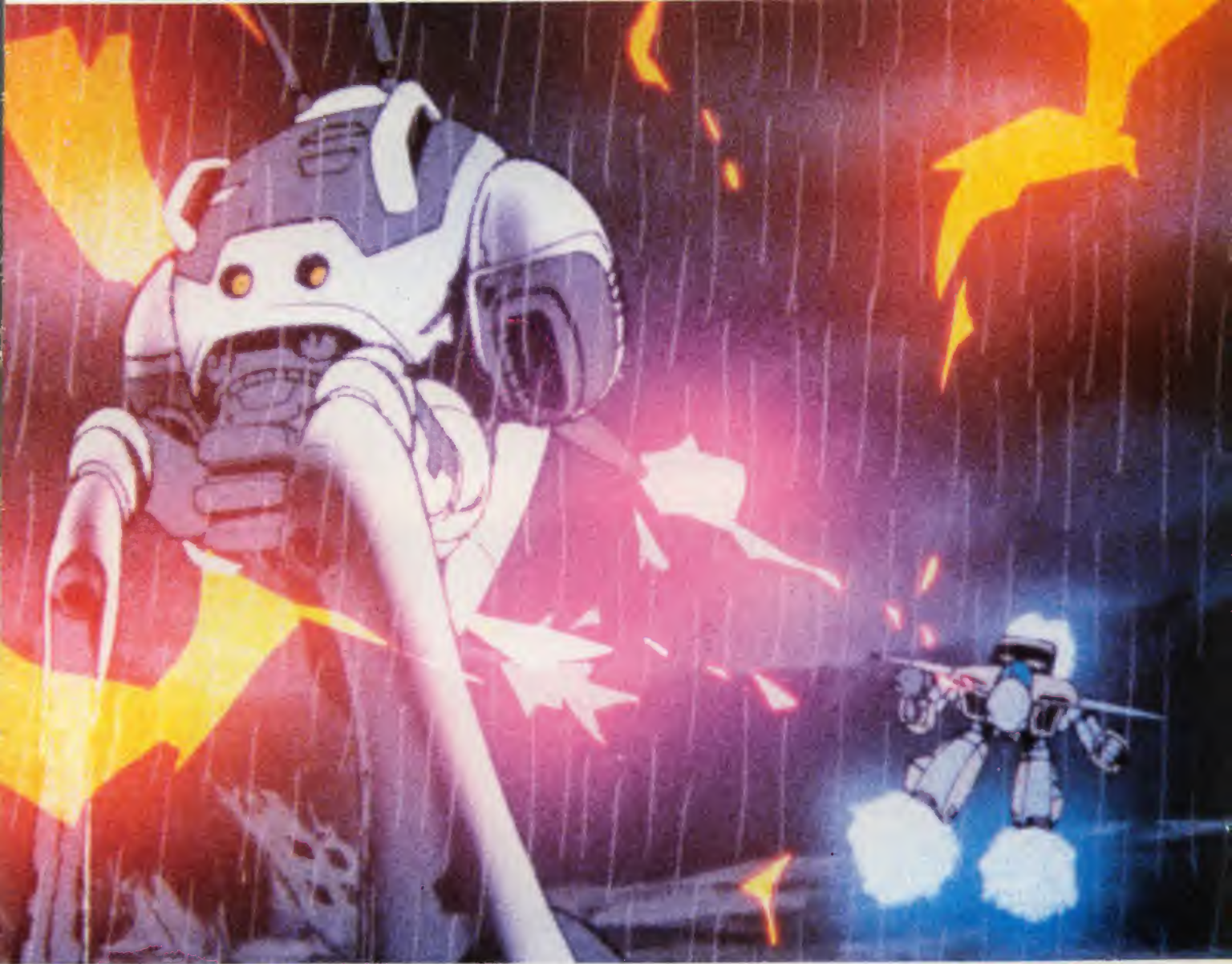




With Khyron goading his troops into battle, the fighting between the Zentraedi forces and the Micronians never stops.









The Skull leader strikes.



The SDF-1 scores a direct hit.

MACROSS  
SAGA

86

OLD FRIENDS OLD PLACES





Zentraedi battle pods advance.





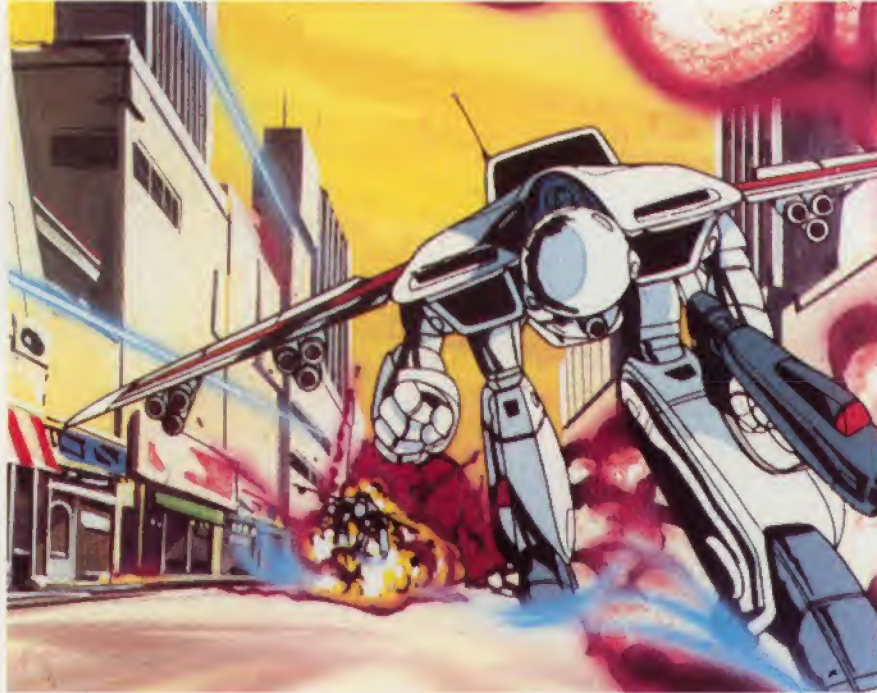


MACROSS  
SAGA

00  
00

OLD FRIENDS OLD PLACES





Veritechs take it to the streets.

Rick Hunter and Veritech fighter.







Dana and crew









The irresistible Dana Sterling!



Ready to go steady







Surprise!

93

THE ROBOTECH  
MASTERS

OLD FRIENDS OLD PLACES

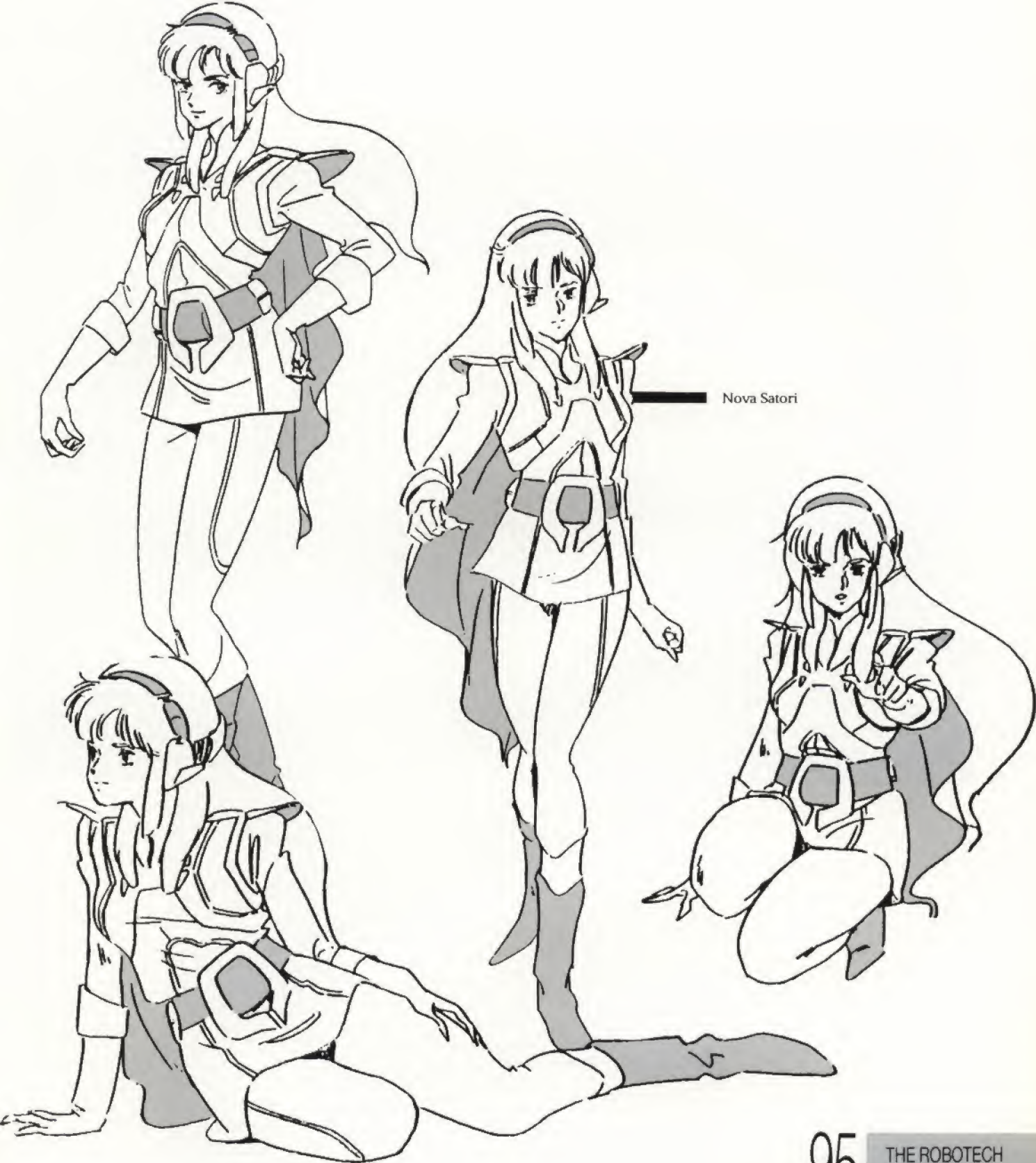


Angelo Dante



Louis Nichols





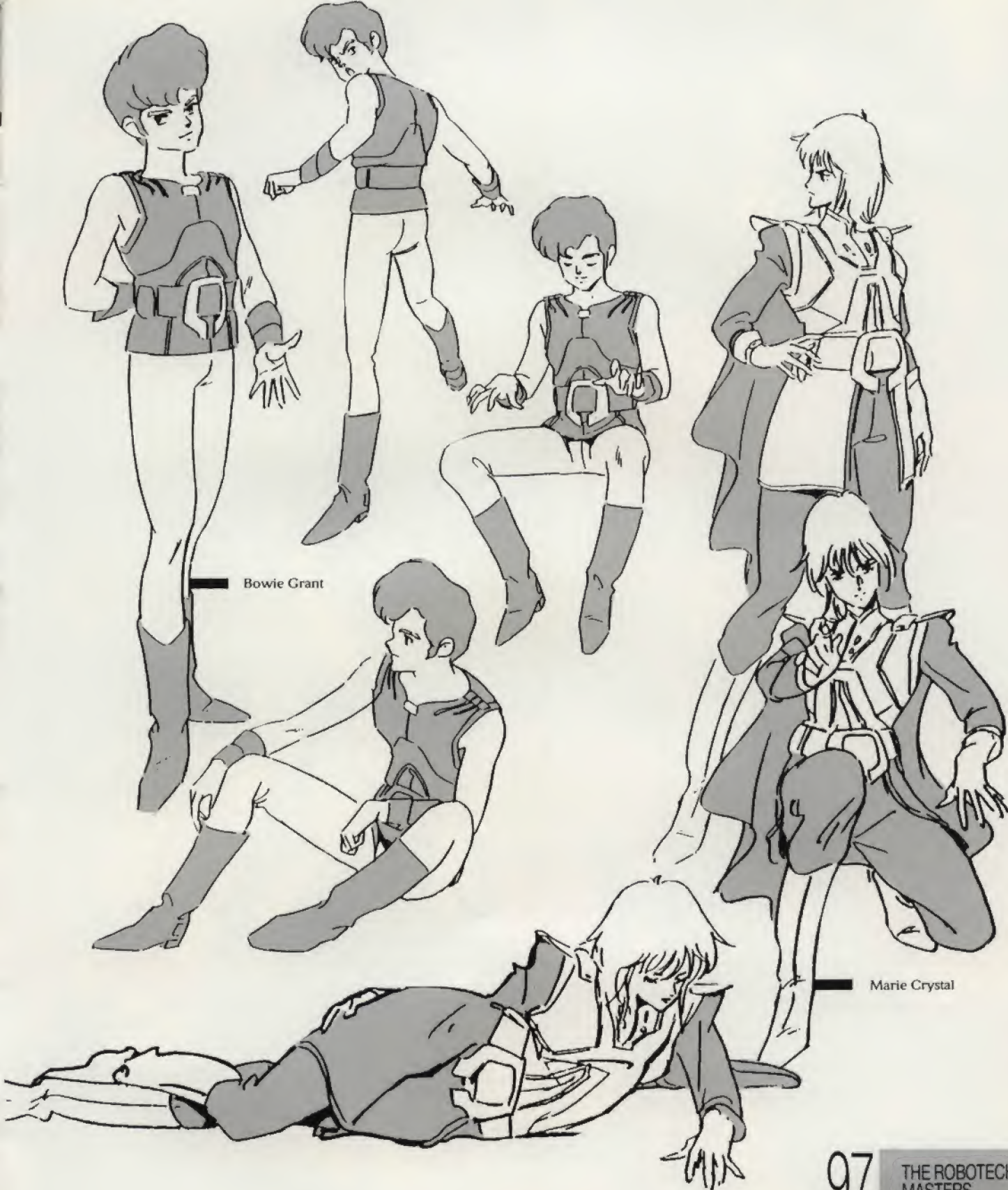
Nova Satori





Zor Prime attacks





Bowie Grant

Marie Crystal





Zor



Sean Phillips



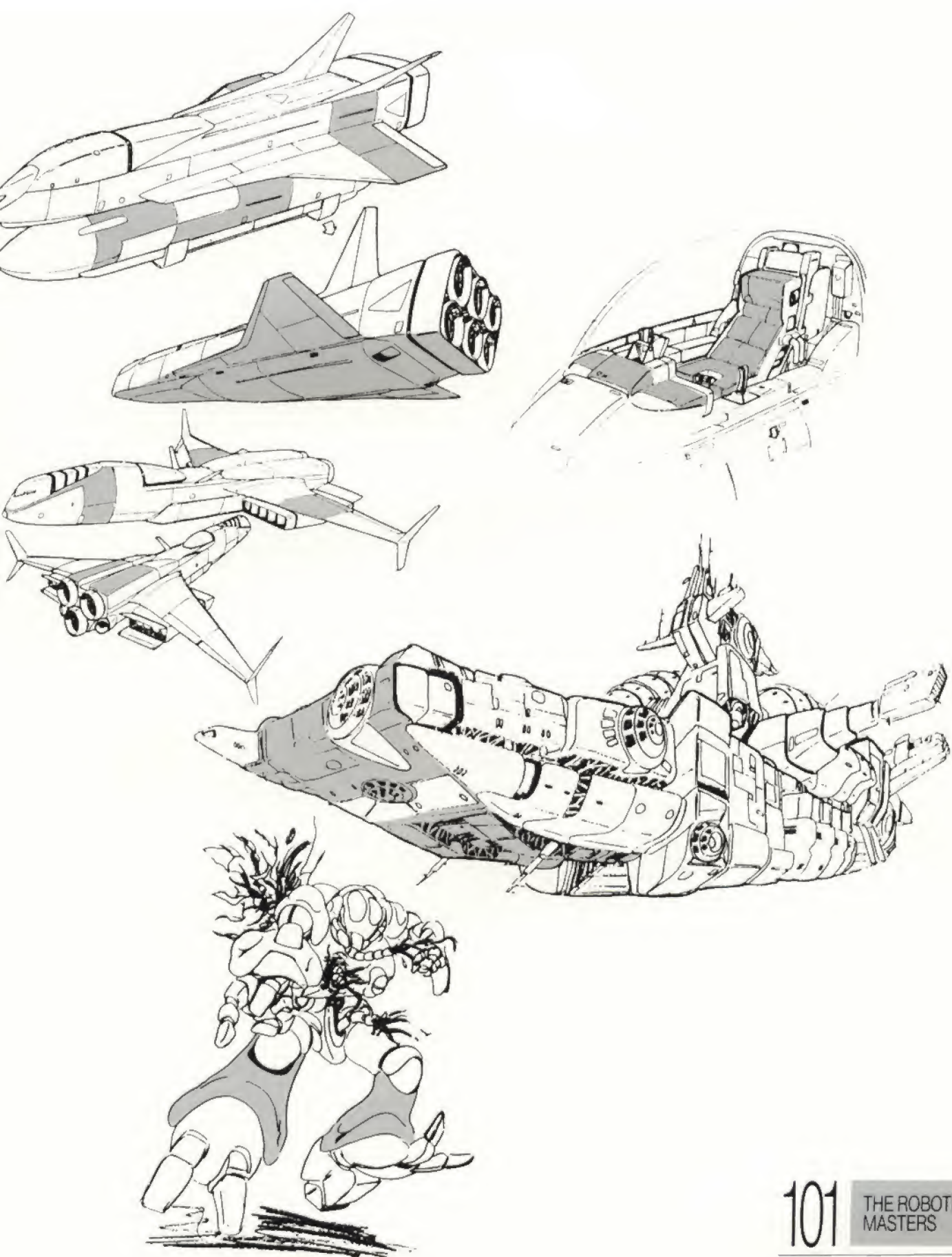






The variety of *Robotech's* mecha designs is always a visual delight.









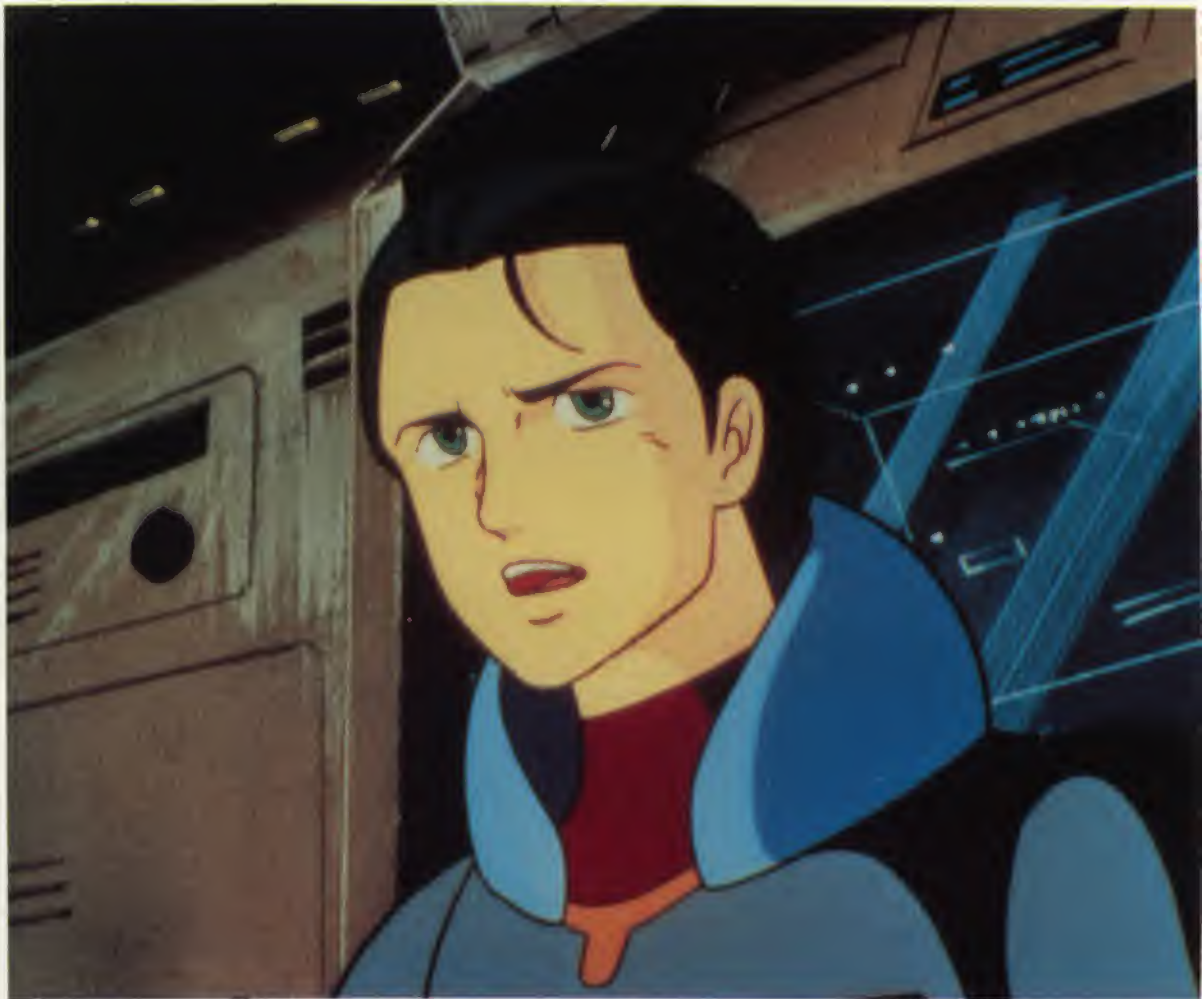
Annie in trouble—again...





...and again!





Scott Bernard

THE NEW  
GENERATION

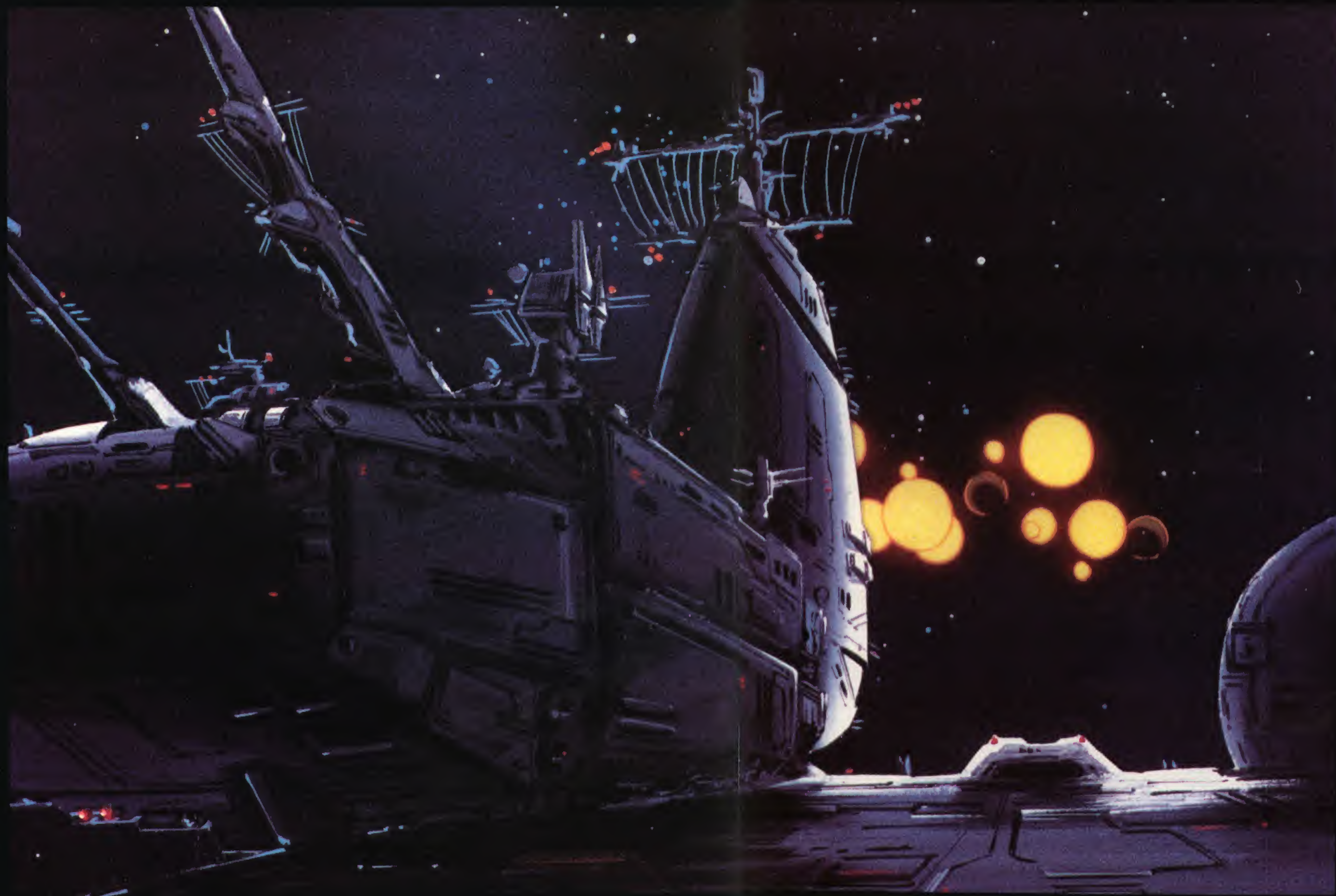
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OLD FRIENDS OLD PLACES













Admiral Rick Hunter's expeditionary force prepares to drive the Invid invaders from earth only to meet with disaster.

Invid Princess Sera makes a life-changing decision—for herself, her people and the Earth—when she chooses between Prince Corg and Lancer.

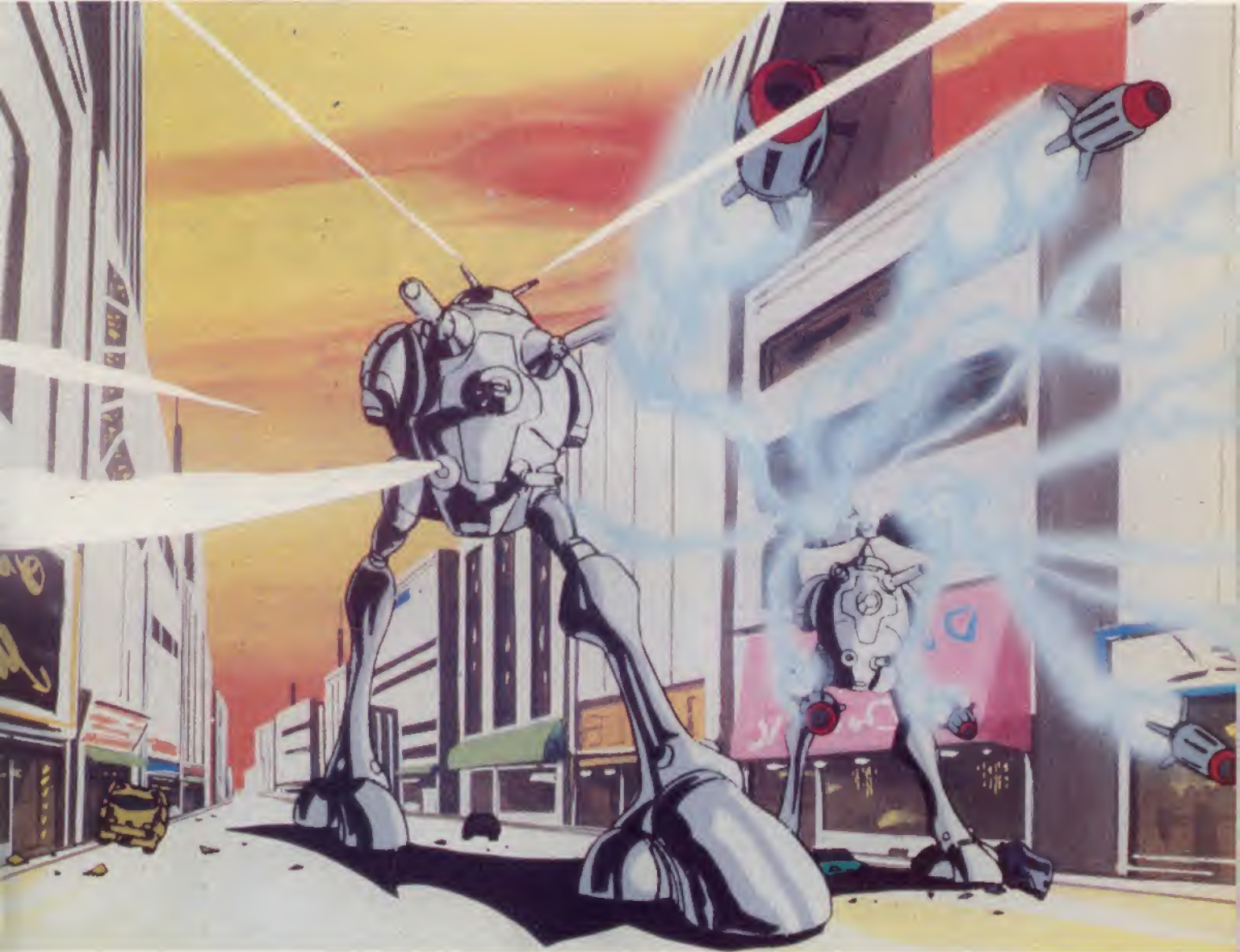


THE NEW  
GENERATION

108

OLD FRIENDS OLD PLACES







# ROBOTECH *Roots*

So many of the animated stories we see today on television and in the cinema deal with robots, transforming and otherwise. **Robotech** is only one example. Like **Robotech**, most of these animated features had their roots in Japan. It makes you wonder. Where did all those Japanese robots come from, anyway?

Today Japan has more industrial robots at work in its factories than any other nation. Robots symbolize modern Japan so much that the country is often called the "Robot Kingdom." While Japan's scientists and engineers have developed amazing experimental, autonomous robots, Japan's artists and authors have created the world's largest collection of fantasy robots in comics, animated films, and toys. In recent years, moreover, Japan has provided the world with one of the most popular types of fantasy robots—the drivable, often transforming warrior-robot.

Robot-like creatures have existed in mythology for thousands of years in many cultures, although the word "robot" is fairly new. Karel Capek, a Czech playwright, used the word in his 1920 work, **R.U.R.—Rossum's Universal Robots**. Capek coined the word from the Czech term for labor, *robota*, which had negative nuances of involuntary servitude. **R.U.R.** was a simple but dark tale of men who create artificial slaves, or robots, to do their bidding even to the point of waging war for their masters. Eventually the robots get smart and kill their masters instead of themselves. In Capek's original play, the robots were developed from an organic soup, but stage performances in the West depicted the robots as metal men.

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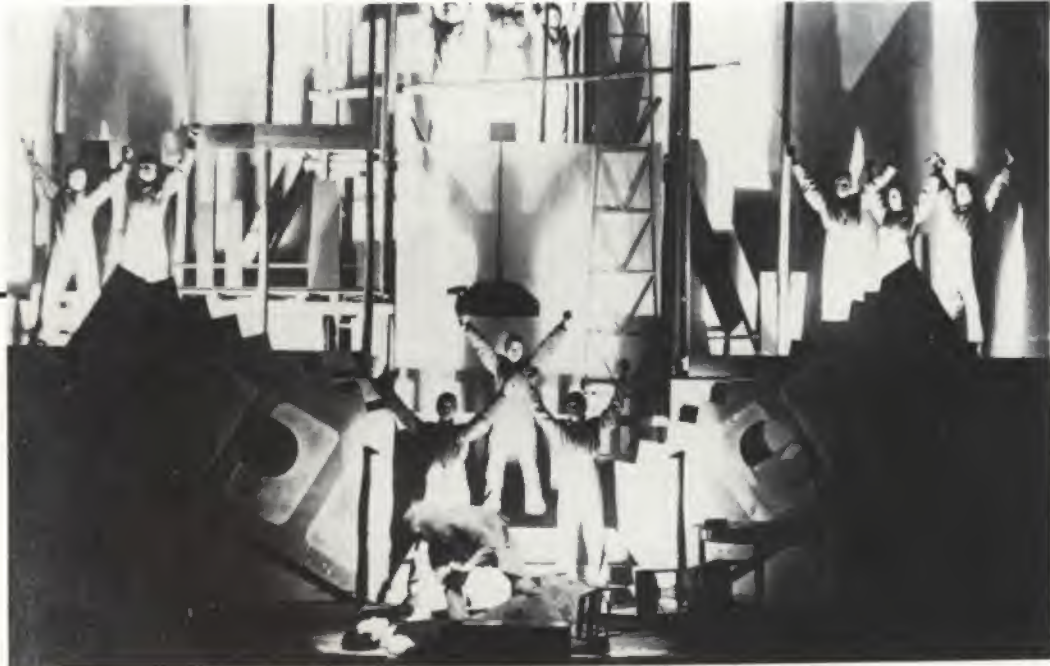
**Robotech's** Rick Hunter and mecha from *The Macross Saga*.







Scene from the 1924 performance of **Jinzo Ningen** (R.U.R.) at the Tsukiji Theater in Tokyo's Ginza area.



**Tanku Tankuro** by Masaki Sakamoto from a volume titled **Daisenso** (The Great War), published by Kodansha, 1935. Copyright © Masaki Sakamoto, 1935.

When **R.U.R.** was performed in Tokyo's Ginza district in 1924 (a year later than in the United States), it was a smash hit. In Japanese, the play was titled **Jinzo Ningen** (artificial man), and the staging was faithful to Capek's original script. Photographs of the play show human-like drones unadorned by metal costumes. *Jinzo ningen* remained the term of choice for nearly twenty years in the world of Japanese fantasy. "Robots" were sometimes mechanical and sometimes not. Eventually, however, even the Japanese adopted the same word as the rest of the world with its implications of metal men, but they pronounced it "robotto."

In Japan, fantasy robots got off to a slow start unlike the United States where the metal men soon leapt into films, prose, and comics. Still, these metal creatures were leaving their mark on Japanese story-telling. Juuza Unno, the "founding father" of Japanese science fiction, sometimes used robot characters in his stories. However, the most influential fantasy robots were seen in comics. The most famous of these comic-book robots was **Tanku Tankuro** by Masaki Sakamoto. **Tanku Tankuro** was a sort of man-machine hybrid, a *jīnzo ningen* with a human head and a cast-iron "bowling ball" for a torso. Out of the holes in his body, Tanku would pull weapons or sprout wings and a propeller and fly through the air. There



Osamu Tezuka pictured here with some of his creations (including **Mighty Atom**, **Jungle Emperor** and **Black Jack**) from the cover of a Japanese animation guide distributed through *My Anime* magazine. All characters copyright © Osamu Tezuka.

was never any explanation given for his fabulous feats so Tanku seemed to be operating on magic rather than scientific principle or high technology. Compared to today's fantasy robots, Tanku certainly doesn't seem very realistic, but in the sense that he could change form and function, **Tanku Tankuro** was a pioneer transforming robot.

After World War II, fantasy robots took big steps forward, mainly because of the work of Osamu Tezuka, again in comics. Tezuka's **Tetsuwan Atomu (Mighty Atom)**, which most Americans know as *Astroboy*, was created in 1951 and was made into Japan's first animated television series in 1963. **Mighty Atom** did more to start the robot-boom in Japan than any other character. Atom is still one of Japan's most popular fantasy characters and, in a sense, the ancestor of all subsequent Japanese robots.

From the start, Atom differed from most robot characters seen in Western stories. Until science fiction writer Isaac Asimov came along with his tales of friendly robots, the archetypal robot story in the United States, for example, fell into the **R.U.R.** category and exploited what Asimov calls the "Frankenstein complex" wherein "man makes robot, robot kills man." Tezuka's biggest influences in terms of robots were writer Juuzo Unno as well as a copy of **R.U.R.** read in 1938, but his ideas of how robots should behave would have pleased Asimov. Atom often found himself involved in battles, but he usually fought for peace instead of to further a war. Instead of being depicted as a huge, threatening, mechanical hulk, Atom was a little boy robot who lived with a family of robots and went to school and played with human children. In an article in the *Japan Robotics Society Journal* in 1986, Tezuka describes Atom as a sort of 21st century reverse Pinocchio—a very rational little robot who has trouble adjusting to the very illogical human world he is placed in. Atom, he says, was to be "an interface, an intermediary between two different cultures that encountered each other... between man and machine."

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**Mighty Atom** himself from the cover of **Tetsuwan Atomu**, a 1959 supplement to *Shonen* magazine. Copyright © 1959 Osamu Tezuka, Kogunsha. Photo credit: From the Suyama collection.





## Robotech warriors

Moreover, because Tezuka was a medical student in the early fifties and had a rather scientific mind, he enjoyed giving Atom a pseudo-scientific realism, which proved tremendously popular. Atom was an autonomous robot who could think and act by himself, and he had several special powers. Unlike American superheroes or earlier Japanese robots, these powers were all based on what seemed to be scientific and mechanical principles as opposed to magic. Atom had searchlight eyes, a nuclear reactor for a heart, a machine gun in his tail, jets in his feet so he could fly, and a computer for a brain. Schematic drawings of his body were published showing a maze of wires and circuitry. More important, Atom was not indestructible or infallible. Sometimes, in the story, if he was damaged or had malfunctioned, he had to be repaired.

Shortly after Atom was serialized in a comic magazine, he had competition. Another artist-author, Mitsuteru Yokoyama, began drawing a different robot strip called **Tetsujin 28go (Ironman No. 28)** in a rival magazine. Iron could fly through the air like Atom with jets, but he had few special

powers at his disposal. In fights, he relied mainly on brute strength. Also, unlike Atom, Ironman was not small, "cute" or even thoughtful. He was a metal hulkmachine operated by a remote control device usually in the possession of a young boy detective named Shotaro Kaneda. Sometimes the remote control fell into the hands of villains who could use Ironman against Kaneda. Ironman had no free will. Ironman was only a machine.

In Yokoyama's story, Ironman was the 28th robot in a series created by the Japanese military to save Japan during the war but he was completed too late and, therefore, put to civilian work tracking down criminals with Kaneda. Although Ironman was totally different in design than Atom, the two were similar in that they helped mankind. Yokoyama has written that he tried to make Ironman's face look like a medieval European knight. He also advises that he was inspired by the image of a hulking Frankenstein. Nonetheless, there is an indefinable quality about Ironman that makes him seem far more Japanese than Atom.

Both Atom and Ironman were serialized





Cover to **Tetsujin 28go**, a March 1963 supplement to *Shonen* magazine. Copyright © 1963 Mitsuteru Yokoyama, Kobunsha. Photo credit: From the Suyama collection.

**Robotech's** Scott Bernard in battle armor.



for over ten years in comic magazines sponsored by rival candy companies. They were “transformed” into variations of hundreds of toys and animated shows for television exported to the United States and Europe. Their influence on Japanese young people was so huge that in 1983 one of Japan’s most famous robot scientists, Eiichi Nakano, wrote in his book, **Robotto Kogaku Nyumon (Introduction to Robot Engineering)**, that “Japanese SF [science fiction] comic classics such as Osamu Tezuka’s **Mighty Atom** and Mitsuteru Yokoyama’s **Ironman No. 28** planted in young Japanese the image of robots as friends of man . . . .”

Today, the descendants of Atom and Ironman take the form of android robots, gag robots, and cute little pet robots, but those which Americans are most familiar with are, of course, the giant warrior-robots which both transform and combine like we see in **Robotech**.

In 1972, a young comic artist named Go Nagai created another landmark fantasy robot character, **Mazinger Z**. Nagai had made a name for himself earlier as the “bad boy” of Japanese comics drawing children’s

An Italian cut out book of **Mazinger Z** robots. Copyright © 1980 Mondadori Libri TV, Toei-Dynamic Pro Go Nagai.





comedy stories with terribly rebellious characters and even some nudity. Mazinger Z was a giant robot, a variation of the tradition of Ironman No. 28, except that instead of functioning by a remote-control device, the young hero, Koji Kabuto, piloted a type of space-hovercraft that could dock in the robot's head and act as its brain and cockpit. The robot, in other words, could be driven like any average human would drive a car or plane or any other machine.

The idea of "driving" robots was not entirely new. In Asimov's famous 1942 short story, **Runaround**, some of the robots are ridden like horses by men who use the robots' "eyes" to steer with. Tezuka, also, wrote an episode in the **Mighty Atom** series called **Mars Exploration** in which a character climbs into a robot and "drives" it. There have been drivable robots in real life, too. In 1968, General Electric built a four-legged type of robot called the "walking truck" which could be driven over obstacles. Today, Ohio State University scientists are working on a giant six-legged crawler steered by a human operator. But at the time, no one had ever made the concept as fanciful and exciting as Go Nagai. The idea of jumping into a giant robot and driving (and flying!) it like a car or plane while using it to fight monsters and enemy robots had a powerful appeal to young boys in Japan at the time. When toy companies began issuing replicas, **Mazinger Z** became an unprecedented hit. In the 70s, **Mazinger Z**-style robot shows swept Japan.

Go Nagai is of the younger, postwar generation and was exposed to a broader range of robot ideas and images than his creative predecessors. He claims he was influenced as a boy by the Fritz Lang movie, *Metropolis*, and its evil robot, Maria. He says he was also influenced by the science fiction novels and stories of Robert A. Heinlein. In shape and size, Mazinger Z resembled Ironman No. 28 more than Atom, but Nagai

may have been more influenced by the latter. He had been a fan of Tezuka's Atom as a young boy, but he enjoyed the fights where Atom (usually in defense) fought villains and monsters more than the peaceful or introspective stories. "Mazinger Z," says Nagai with a mischievous grin, "inherited Atom's destructive power—he is basically a type of tank."

Mazinger's shape was a trend-setter, too. Ironman No. 28 had a rather plain look about him. His face was a Japanese interpretation of a European knight's armor. Mazinger Z also had a head with a European-style visor, but it also incorporated the use of bright colors and wing and horn-like protrusions from its head and chest. It used other Japanese-inspired images that hinted strongly of samurai and insects. To Western people, the insectoid-samurai look became a trademark of Japanese warrior-robots, although artists like Nagai created the look almost unconsciously. Note especially Nova Satori's battle armor in *The Robotech Masters* (**Robotech Art 1**) segment of **Robotech** for an example of the samurai/insect influence in battle armor. For most young Japanese males, samurai and samurai armor images have always had a romantic air about them. So have insects. For hundreds of years, young boys have captured and kept beetles, cicadas, and fireflies to play with. Their natural armor and brilliance are greatly admired.

In addition to making robots drivable with cockpits that could "dock" into their heads, Nagai made one other major contribution to fantasy robots. In 1974, in another series called **Getta Robotto**, he created a robot that could disassemble into three smaller robots and then could combine together again. Go Nagai says: "The toy companies said they needed more characters in each story so they could sell more toys, so I complied."

Most Americans, when they think of





Japanese fantasy robots today, probably think of transformation. In Japan, one of the first popular transforming warrior-robot characters is **Yusha Raideen (Brave Raideen)** which appeared as an animated work in 1975. The robot "transformed" into a fighter plane named "God Bird." But transformation, like the samurai/insect motif in robot appearance, may have much deeper roots. In Japanese mythology, transformation has played an important part in storytelling. Foxes sometimes transform into women and trick people. Ninjas transform into other forms to hide from their enemies and so on.

Shotaro Ishimori helped popularize transformation with several of his comic book stories that were published in the late 60s. Some of these stories featured robot characters. *Kikaida*, a contraction of *kikai*, the Japanese word for "machine," and *raida* or "rider," is an example. Eventually shown as a live-action, special-effects series on television



Robot and other animated character masks on sale at a Tokyo fair.  
Photo credit: Frederik L. Schodt





Children "drive" robots on the roof of a Tokyo department store.  
Photo credit: Frederik L. Schodt

in 1968, the hero appeared to be a normal young man who traveled about on a motorcycle carrying nothing more than a guitar swung over his back. Yet, when he touched a special switch on his shoulder, he would suddenly transform into his machine-man identity and fight off enemies. Unlike other warrior-robots, most of Ishimori's creations were humanoid or android-style robots. Sometimes they were cyborgs with human brains. Their powers were almost magical.

In the late 70s, more and more of the popular warrior-robot characters were created, not by comic artist/authors, but by animation companies working in concert with toy companies. Clever designers figured out how to replicate transforming robots in three dimensions and helped make transforming toys a craze in Japan that soon found its way to other countries. In the quest for more, better-selling characters, increasingly wild designs became commonplace.

Greed became the mother of invention, and the main goal of the animated programs became to sell toys at any cost. Oftentimes

stories would feature little more than huge robots stomping through cities, smashing buildings and each other. In a sense, they were only 30-minute commercials, and because of this glut of robotic animation, the robot shows became known as a synonym for bad taste.

Robot animation director Yoshiyuki Tomino, who worked on some of the early episodes of the **Mighty Atom** television series, was also involved in the **Yusha Raideen** series. As he recalls in his autobiography, *Dakara Bokyu wa... (And That's Why I...)*, he was given some depressing advice by the production company: "... You introduce a powerful opponent for Raideen, show them fighting for the first round, and then show how Raideen polishes him off. That's the basic ingredient. Then you add a little story each episode. The most important thing is to show what weapons Raideen uses, and... You have to have lots of scenes the kids think are cool—showing Raideen finishing off his enemies and posing..."





Char Aznable, the Red Baron of **Mobile Suit Gundam** as drawn by Yoshikazu Yasuhiko (Yas.) Copyright © 1979 Nippon Sunrise.

Resilient animation directors learned to work around these limitations. In 1979, Tomino directed the now legendary **Mobile Suit Gundam** for television. **Gundam** more or less followed the basic format for warrior-robot shows in Japan in that it had lots of action and pleased the toy companies, but Tomino managed to add a tremendous amount of detail to the story and characters. He added a new sense of realism to robots—something many of the other robot shows in Japan seemed to have lost. Instead of the huge, monolithic metal-monsters that stood up to sixteen stories tall and that could transform and combine without any consideration of the laws of physics, Tomino considered his robots a sort of exoskeleton or “mobile suit,” as he called them. Like “real life,” when the robots in **Gundam** ran out of fuel—they stopped.

Tomino claims that Robert Heinlein’s book, **Starship Troopers**, a 1959 hard-boiled science fiction classic featuring future mobile infantrymen who wore “power suits,” was a great influence on **Gundam**.



The mobile suits in action from **Mobile Suit Gundam**. Copyright © 1979 Nippon Sunrise.





Amuro of **Mobile Suit Gundam**  
 drawn by Yoshikazu Yasuhiko.  
 Copyright © 1979 Nippon Sunrise.

example, the most powerful suit in the series, was still nearly eighteen meters tall and driven by an operator in a cockpit watching dials and pushing levers. The secret of the show's popularity lay in its aura of believability and attention to mechanical detail. Here in the novelization of the animated show, Tomino wrote the following passage:

*"While checking to make sure the control system was switched from the core fighter to the Gundam, Amuro stepped down on the left and right pedals. The nuclear fusion engine, with its magnetic force successfully contained in an ultra-compact unit, started up with an awfully delicate sound, but it was said to overheat easily. In a second, the power indicator slammed into the red zone; hot gas spewed from the twin exhaust nozzles on the left and right side of the Gundam's chest area and filled the cockpit. Amuro quickly turned on the ventilator, but this was more than he'd ever experienced in the simulation. . . ."*

[Translated from **Kido Senshi Gundam**, Volume 1, page 35]

Like drivable robots, the idea of exoskeletons or powered armor has a precedent in reality. General Electric built a real exoskeleton called the Hardiman around 1968. The concept was that a steel skeleton with powered joints would surround an operator and amplify his or her every move. Unfortunately, General Electric's idea apparently proved impractical. On the cinema side, though, actress Sigourney Weaver as Chief Warrant Officer Ripley donned an exoskeleton with a very realistic design to do battle with the mutating mother-monster in the 1986 hit film, **Aliens**.

Despite the name "mobile suit" and the Heinlein influence, Tomino's creations were actually a variation on the old Japanese staple, the drivable robot. The **Gundam**, for

Unlike most other robot-show directors at the time, Tomino abandoned fancy transformation techniques (temporarily at least). Also, with a clever plot-twist, he made the idea of close-quarter combat in a high-tech future seem a more realistic possibility. In his story, set in the distant future, he postulated that the invention of what he called Minofsky Particles had made radar-based weaponry and long-distance wireless communication almost ineffective in outer space.

When the **Gundam** series first appeared on television, it did not receive very high ratings, but the plastic models of the realistic-looking robots were a huge success. Instead of fancy primary colors and chrome, they were somber-toned and often—like authentic weaponry—decorated with camouflage colors, dust, and make-believe wear-and-





Robotech's Zentraedi bring a new variation to the transformation theory—with Micronization!

tear. But the **Gundam** fans weren't all toy-buyers. It's interesting to note that, like **Robotech** fans, the majority of the true **Gundam** fans were older than those of other animated television shows. Their enthusiasm for **Mobile Suit Gundam** helped not only to save the television show, but to turn it into an institution.

Japanese warrior-robot shows continue to use transforming robots. **Robotech** is an animated catalog of transforming weaponry ranging from the huge, transforming battleship robot, the SDF-1, to the sleek individuality of the cyclones. But whether the robots are like **Robotech's** Veritech fighter planes, the Zentraedi battle pods or hovercycles or Invid scout ships, they can all trace their roots back through **Gundam**, **Mazinger Z**, **Ironman No. 28**, **Mighty Atom** and even Karel Capek's **R.U.R.**

Will giant robots ever become a reality? Certainly it might be best for all of us if they

didn't. At a recent conference on industrial robots, Joseph Engelberger, who helped start the industrial robot industry, was careful to remind his audience that in Capek's **R.U.R.**, the humans contributed to their own doom by using robots for war. Science fiction writer Isaac Asimov, also, has spent a lifetime trying to erase the negative images of robots with his "Three Laws of Robotics," which set out careful rules for robots forbidding them to harm people.

Hopefully, giant warrior-robots will never be built and used for war, but in the future, we can be sure robots will be doing far more than simply turning bolts on assembly lines. Will they look humanoid? In Japan, Professor Ichiro Kato of Waseda University works with over twenty other universities researching bipedal, walking robots. It may be that human-shape is not the best. Still, if mobile walking-robots ever became practical, instead of people sitting inside and driving them,



some may be designed so they can be operated remotely, using a system that Japanese researchers call "tele-existence." The operator, in this system, wears an exoskeleton type of equipment or devices that would monitor every move of his arms and legs. When he or she moved a hand to pick up a piece of fruit, the robot's arm would move in exactly the same way. With television cameras mounted in the robot's head and the recorded images transmitted to and projected on special glasses the operator wears, the operator and robot could move like synchronized twins although separated by hundreds of miles! Someday, it may be possible for us to "drive" robots across desert terrain without getting a sunburn. We might be able to cross the arctic wastes without getting frostbite—or even a chill. Perhaps we could use them to make a simple trip to the grocery store without leaving the comfort of our own homes.

Robots—as researchers, factory workers and fantasy industry employees often say in Japan—are our friends. Shows like **Robotech** are pure entertainment and lots of fun. At the same time, we can explore a future of advanced technology in which machines and humans will cooperate, living far closer together than they do today.

Reality often has its start in the imagination. The world of **Robotech** may be closer than we think.



The future of robotics...? Inventor Shunichi Mizuno, president of Cybot corporation, with his latest android in progress. Mizuno is best known for his Marilyn Monroe android. Photo credit: Frederik L. Schodt.





The fantastic SDF 1.



# The Artists

## Vyc Carolino

Vyc is 21 years old and born in Manila. He became interested in art when one of his uncles would draw pictures for his young nephew who would subsequently try to copy them. Vyc's been at it ever since.

## Joe Chacon

Combine a love of comic book art and the desire to draw—also long hours of practice and you have Joe Chacon. **Robotech Art 2** is his first professional publication.

## David A. Cherry



David A. Cherry has to be one of the most charming and pleasant men a person could ever hope to meet. (Will Rogers pales in comparison.) David graduated from the College of Arts and Sciences at the University of Oklahoma in 1972, Phi Beta Kappa, with General Honors and a B.A. in Latin. In 1975, he graduated from the University of Oklahoma College of Law with a J.D. degree. Some time in the early 80s, he left legal practice to pursue a career in art. David is now ranked by *Locus Magazine* as being among the top fantasy and science fiction illustrators in the United States. He is also emerging as a noted talent in the field of fine art. Recently, Cherry was made a Member of the Board of the National Academy of Fantastic Art. The romantic flavor of his settings and subjects in much of his work stems largely from his undergraduate background in classical literature and culture. If you'd like to see more of his work, look for **Imagination: The Art And Technique of David A. Cherry** from Donning/Starblaze. You won't be sorry.

## Colleen Doran

Colleen proves that big talent sometimes comes in diminutive—and dynamic—packages. She is the creator and illustrator of the science fiction adventure fantasy, **A Distant Soil**. She also illustrates the graphic novel series, **Fortune's Friends**. At DC Comics, she has contributed to *Amethyst*, *Princess of Gemworld*, *Who's Who: The Definitive Directory of the DC Universe*, and *The Legion of Superheroes*. For Marvel Comics, she has worked on *Swords of the Swash-bucklers* and *The Marvel Universe*. Her work on a *Munden's Bar* in the comic *Grimjack* for First Comics helped to make that story a fan-favorite. She has also collaborated with Dave Sim on a *Cerebus* story for Aardvark Vanaheim. Recently, she was contracted to work on a story for *Marvel Fanfare* and a *Teen Titans Showcase*. When she's not drawing—which is pretty rare as you can imagine—Colleen enjoys her book collection and tries to blow her frontal lobe listening to Led Zeppelin. She is a fiend for the Pre-Raphaelite art movement, Art Deco, Aubrey Beardsley, Japanese manga and chili dogs.







Lela was born in Santa Barbara, California in 1956 and began drawing almost right away. A self-taught artist, her influences include Arthur Rackham, Jeff Jones, Neal Adams, Brian Froud and Alan Lee. She majored in both Fine Arts and Commercial Art at Foothill College and San Jose University. Since she developed an acute interest in science fiction and fantasy artwork, Lela found herself attending science fiction conventions and began to sell her work at their art shows. Lately, Lela's work has been seen in comic books. She is currently working on two exciting and beautiful books published by Eclipse Comics, *The Dreamery* and *Fusion*. Lela lives in northern California with her husband, artist Ken Macklin.

Jane says: "I was born in 1952 and I'm a Scorpio...for whatever that means, and a dragon—once again, for whatever that means. I've drawn since I was small but never considered it a career until my sojourn at WaRP Graphics where I worked on the *ElfQuest* books with Wendy Pini." Jane is a tremendous talent with a variety of interests and abilities. She has studied math, physics, astronomy and anthropology. She loves the theater, horseback riding, cats, dance, tennis, music, reading and solving problems. She is adapting and illustrating C. J. Cherryh's novel **The Gate of Ivrel** into a series of beautiful graphic novels. She is also responsible for the wonderful color you see in books like **Fortune's Friends: Hell Week**, **ElfQuest Books 2 and 3**, **Duncan & Mallore** and **A Distant Soil: Immigrant Song**.



It's hard to know where to begin—or what to write—about Phil Foglio. I first noticed his wonderful *Star Trek* cartoons (hilarious, brutal, and right-on-the-mark) in various fan publications. He subsequently won the Hugo for best fan artist and then took himself out of the running to go professional. He starved for only a short while. Then Foglio cartoons began to show up in publications like *Swank*, *Starlog* and *Starturns*. He created the popular *What's New* strip for *Dragon* magazine, then went on to illustrate and adapt Robert Asprin's **Myth Adventures** series. His graphic novel series **Buck Godot—Zap Gun for Hire** was voted one of the 10 best comics of 1986 by *The Comics Journal*. He scripts *Dynamo Joe* for First Comics and *Starblazers* for Comico The Comic Company. Phil has a B.F.A. in cartooning from the Chicago Academy of Fine Arts. He's an accomplished wit, card shark, pinball wizard and works with a sensational improvisational comedy group. He's also a V.N.G. (Very Nice Guy)—but don't tell him I said so.



Dave Garcia is the artist creator of **Panda Khan**—a wonderful story with equally wonderful art now appearing in its own book published by Abacus Press. Besides his work on **Panda Khan**, Dave has also worked for Blackthorne, Fantagraphics, First Comics, Mad Dog and Malibu Comics. Dave lives below sea level in the southern California desert and dreams of buying a house along Torrey Pines in San Diego.



## Panda Khan

Michael David was born on August 28, 1963 to Dr. John F. and Theresa B. Leeke—the first of their four children. Michael's childhood was like that of most kids. He grew up watching cartoons and reading comics. At the age of 12, he developed an intense interest in comics and eventually began to draw his own characters. He received a lot of encouragement from his family, friends and teachers and after graduating from high school, applied to and was accepted by the Philadelphia College of Art. In his first year at P.C.A. he discovered a small community of art students who were just as interested in comics as he. This group of students were responsible for putting the school newspaper, *Duckwork*, together. *Duckwork* was composed of 20% news and 80% comics. It was there that he met Gerry Giovinco, Matt (Mage, Grendel) Wagner and Bill (Skrog, Pain) Cucinotto. Michael also developed a keen interest in Japanese animation through the C.F.O. (Cartoon Fantasy Organization). Japanese animation, particularly what has become known to **Robotech** fans as *The Macross Saga*, became a great influence on Michael Leeke's style. When Comics decided to publish *Robotech*—*The Macross Saga* as a continuing comic book series, Michael was a natural choice for the job.



I met Edward (not Ed) Luena sitting outside the dealers room at the 1986 San Diego Comics convention drawing the most... interesting versions of familiar things. What goes in through the usual visual procedure comes out under Luena's hand with a teddy-bear coating. Edward says: "I started my art career by going to conventions. I live in California with my wife, Linda, at Beale Air Force Base. I am currently doing a comic book called *Crow of the Bear Clan* for Blackthorne Publishing. I am also penciling *Dark Regions* for Whitewolf."



Lee Moyer was born 22 years ago in Laramie, Wyoming and roamed through the West as a boy. When he decided to pursue a career in illustration at age 18, his parents left him in Virginia and moved back west to Oregon. Since that time, Lee has worked on the video for the Alan Parsons Project song, *Don't Answer Me*. He helped ink Colleen Doran's graphic novel **A Distant Soil** for Donning/Starblaze. He has worked on numerous parodies, convention art work, portraits and T-shirt designs. He is also working on a comic called *Kid Corps* with Bostonian Frank Strom. In his "copious" spare time, Lee travels, skis, plays frisbee, wears odd socks, runs up huge long-distance phone bills and writes curious stories. In his wilder imaginings, he looks forward to collaborating with Stephen King on Steven Spielberg's next major motion picture. Lee's motto: Don't dream small.



Bob Pinaha is generally known for his terrific lettering on books like **Mage**, **Fortune's Friends**, **Duncan & Mallory: The Bar-None Ranch** and **A Distant Soil** (to name only a very, very few). His expertise as a letterer caused him to be voted one of the 10 best in the field by *The Comic Buyer's Guide* Fan Awards. Bob draws as well and has taken the time to render his own version of a Macross fantasy for **Robotech Art 2**. Tom Vincent, who colored Bob's piece for **Robotech Art 2**, has been a colorist at Comico for the past two years, working on books like *The Macross Saga*, *Robotech Masters*, **The Robotech Graphic Novel**, *The Justice Machine*, *Grendel* and **The Fish Police Graphic Novel**. Tom studied fine arts at The Junior College of Albany and Russell Sage College. He lives near Saratoga, New York, is married and his wife is expecting their first child very shortly.

Doug Rice tells us about himself (at the speed of light): "Born 1950, two brothers, one sister, several pets, USAF veteran, some college, living in Chicago and currently working on monthly comic book *Dynamo Joe* for First Comics. Other projects include *Starblazers* mini-series for Comico and *Champion: Solar 7*. Japanese comic and animation enthusiast/collector who also appreciates Italian westerns, pulps, painting, writing and movie soundtracks. Pun too much."







Trina has been drawing paper dolls even longer than she's been drawing comics and *that's* since 1966. She says her career in art was founded on a toss-up between the two loves of her life—collecting both golden age comics and golden age paper dolls. Trina has drawn two paper doll books and written a third. She currently combines her loves by producing a comic book series, *California Girls*, which features four pages of paper dolls in each issue. She also created the series *Misty* for Marvel Comics, adapted and illustrated Tanith Lee's novel, **The Silver Metal Lover** in graphic novel format and co-authored **Women And The Comics** with Catherine Yronwode for Eclipse Books. Currently, Trina is working on a new romance comic for Renegade Comics. Trina's enthusiasm and sense of fun always find their way into her work, making each creation a visual delight.

Tim attended The School of Visual Arts in Manhattan and John Buscema's Comic Book Workshop in the mid 1970s. He and his sister, Maggie, formed Grey Archer Press and sold prints and cards of his work. Tim worked as an inker on the graphic novel adaptation of Robert Asprin's **Myth Adventures** series. In his native city, Seattle, Washington, he went on to illustrate the **Thieves' World® Graphics** novel series for Donning/Starblaze. Tim continues to show his work at conventions and haunts soccer fields in his spare time.



Julie is new to the world of professional fantasy art but she's moving up the ladder really fast! Julie works out of Chicago, Illinois. As a colorist, she has worked on **Myth Adventures Two**, **Buck Godot—Zap Gun for Hire** and **A Distant Soil: Immigrant Song**.



A graduate of John F. Kennedy High School, Chris has been interested in art for a long time. He says: "The urge to draw hit me in fourth grade and has continued non-stop since. My parents are both professionals and have supported me all along although at times I knew I drove them nuts! I first got interested in **Robotech** while I was flipping through the television channels one day looking for something to watch. I saw this cartoon that was really eye-catching. I stopped—and I was hooked. From then on, collecting Japanese animation became my biggest hobby." Chris is now working on *New Humans* for Pied Piper Comics.



Deimos © 1985 E. Ikeda/Y. Ashibe

It's a pleasure to be able to introduce Colleen here. When I became interested in Japanese animation and comics, finally searching out fans who shared the same interests, Colleen Winters' work in the fanzines caught my eye right away. She certainly has her roots in Eastern comic art, but she's been able to take that influence and develop a style that's uniquely her own. Colleen has mastered the art of computer wizardry at the hallowed halls of Drexel University. She continues to work at her craft and is currently inking the **Duncan & Mallory** graphic novel series for Donning/Starblaze while pursuing interests in model horses, real horses, old issues of *Enemy Ace*, Japanimation, *Rat Patrol* videos, as well as working on her own stories.

"...and remember, the wings are BLACK—don't forget the horns, and why do you make all those messy pencil lines? I'm not making you nervous, am I?"



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**Y**ou know what it's like when you read a really good book or see a good film—something that keeps reeling around through your head and you talk and *talk* and *TALK* about it until your friends and family begin to wish—aloud—that you'd take a long walk off a short pier?

I thought so.

It's hard to see something you enjoy come to an end. It's like saying goodbye to a friend. Syndicated television series like **Robotech** can be difficult to keep up with. You're never sure what time it's going to be shown or when the station managers are going to decide to replace it with something new. The whole idea behind the publication of **Robotech Art 1** was for fans to have their own memory book, a reference to a series they enjoyed. The thought behind **Robotech Art 2** was to show how memories linger on. In this book, the artists have taken their impressions of the **Robotech** characters and universe and put their thoughts on paper to share with you. The **Robotech** story keeps going. Nothing you love ever really dies—not as long as you can hold it in your heart and keep the memory going.

Many of you have been creating and sharing your own **Robotech** visions in the stories and art you create for yourselves. Some of you have written in to share your work and I've got to tell you, we do enjoy it. It's great to be part of something that has created such pleasure for so many people.

Carl Macek and the crew at Harmony Gold U.S.A., Inc. continue to work on the **Robotech** story, and at this time Carl is writing **Robotech Art 3: The Sentinels™**. We hope this new book will give you an in-depth picture of what it was like to create **Robotech** as well as what is in store for your favorite heroes and villains. I've met many **Robotech** fans at conventions. A lot of you have written in. You have a lot of questions about the **Robotech** story, people, and characters. Carl's going to do his

best to answer all of them—and then some.

In the meantime, while you're keeping the **Robotech** story alive for yourselves, creating new stories and pictures for your friends to enjoy, going over your books and tapes, we encourage you to look at new books—to find new friends. We all know **Robotech** was based on material that had its origins in Japan. Many publishers are bringing in new material to the States from the Land of the Rising Sun. First Publishing is bringing us one of Japan's foremost historical Samurai stories, **Lone Wolf and Cub** by Kazuo Koike and Goseki Kojima. Comico, The Comic Company has published its own **Robotech** graphic novel as well as a new **Starblazers** series. Comico also publishes the story of **Robotech** in three continuing comics: *The Macross Saga*, *The Robotech Masters*, and *The New Generation*. Ballantine Books publishes a series of original **Robotech** novels. Now Comics has brought *Speed Racer* and *Astro Boy* back to life for a new American audience. Eclipse International publishes three new titles direct from Japan: *Kamui* by Sanpei Shirato, *Area 88* by Kaoru Shintana and *Mai*, *The Psychic Girl* by Kazuya Kudo—all faithful to the original text. Fantagraphic's *Usagi Yojimbo* by Stan Sakai may not have seen its actual birth in Japan, but its heart is strictly in the Orient with a sense of humor and style even the most discriminating reader can appreciate. Starblaze Graphics, through The Donning Company/Publishers, publishes many graphic novel series, many of them created by the contributing artists for **Robotech Art 2**. We encourage you to check out these titles by the publishers listed here. I guarantee you'll find more good memories.

We hope you enjoyed the trip through **Robotech Art 2**. We hope you'll join us again for **Robotech Art 3: The Sentinels™**.

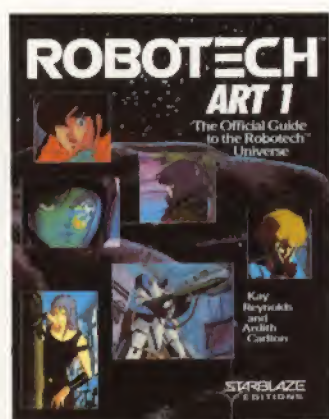
The odyssey continues.

Seriously.

—Kay Reynolds  
August 1987



# Available Titles From



## Robotech Art 1

by Kay Reynolds and  
Ardith Carlton

## Graphic Novels The ElfQuest Series

by Wendy & Richard Pini

ElfQuest Book 1  
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ElfQuest Book 4



## Robotech Art 2

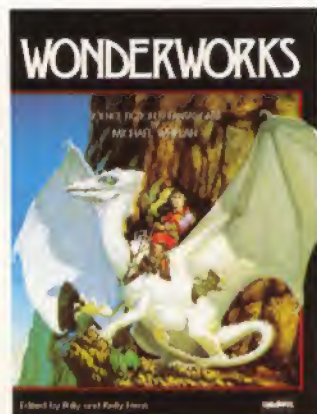
edited by Kay Reynolds

## Robotech Art 3: The Sentinels™

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by David A. Cherry



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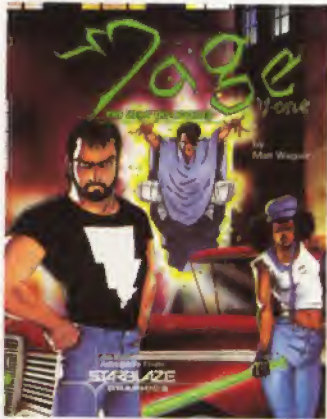
## Duncan & Mallory and Duncan & Mallory: The Bar-None Ranch

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by Scott Hill, photographs

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# ROBOTECH™

## ART 2

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The amazing odyssey of **Robotech™** continues with **Robotech Art 2**, a collection of new illustrations based on the **Robotech** universe combined with original animation and production art from *The Macross Saga*, *The Robotech Masters* and *The New Generation*—the episodes that make up **Robotech**, "the best new entertainment series on TV!" (*Los Angeles Herald Examiner*.)

### About Robotech Art 1:

"Admirable! An 'all you ever wanted to know' encyclopedia for **Robotech** fans, and an excellent example of how books on TV cartoons should be produced."

—Fred Patten, *Animation News*

"**Robotech** fans should rush to their nearest bookstore for Starblaze Editions' **Robotech Art 1** by Kay Reynolds and Ardith Carlton. It is marvelous and it will tell you *everything* you need to know about the TV series and a lot about Japanese animation in general. It's a beautiful book."

—Don Thompson, *The Comic Buyer's Guide*

"Anyone interested in the animated series **Robotech** should immediately find a copy of **Robotech Art 1** by Kay Reynolds and Ardith Carlton. Its 85-episode synopses are stunningly illustrated with color artwork from the show. Also included are profiles of the major characters and hardware. While this series features giant transforming robots, it goes beyond unvaried slambang action to put a healthy emphasis on its colorful characters." —*The Burlington Times*

"If you are interested in animation, get this book. If you are interested in good art...get this book, too. Recommended." —Jon Gustafson, *Westwind*



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